

Music Soundtracks for Motion Pictures and Television

FILM SCORE

VOLUME 4, NUMBER 5

Trilogy tunes
page 22

SCORES OF SCORES

Roy Budd
Ennio Morricone
Danny Elfman
...and lots more

SLICING AND DICING H2O

How a horror
soundtrack got cut

JOHN WILLIAMS

JEDI MAESTRO

Report from
Abbey Road Studio
on the score of
The Phantom Menace

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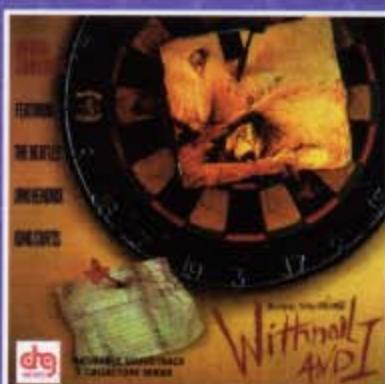


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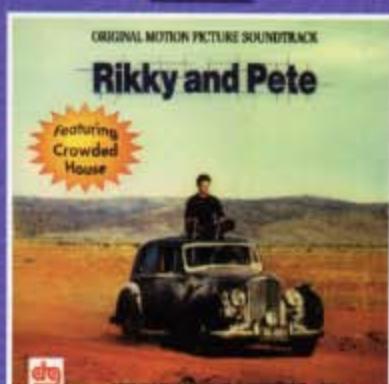
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CONTENTS

FEATURES

18 Making Star Wars Sing Again

Come to London for the scoring sessions of *The Phantom Menace*, where John Williams puts sound to George Lucas's latest adventure.

By Richard Dyer

20 A Storied Studio, from Elgar Onward

Visit inside (and outside) the legendary recording studio.

By Richard Dyer

22 Sounds of the Empire

Our resident musicologist gives us the blow-by-blow on the original trilogy's musical makeup.

By Doug Adams

26 The Slicing and Dicing of A Horror Score

More scary, perhaps, than the on-screen thrills, are the machinations that go into the final cut of a soundtrack.

An Investigative Report by Jason Comerford

REVIEWS

31 Scores of Scores

Time once again for a ratings round-up of extraordinary magnitude.

By Various Reviewers

33 We're All Budd-Wiser

A surfeit of Roy Budd treasures reissued.

by John Bender

35 Even More Ennio

Two notable Morricone compositions.

by John Bender

36 Television's Treasure Chest

Three anthologies of TV themes.

by John Bender

43 Not as Simple as It May Seem

Danny Elfman's remarkable score for *A Simple Plan*.

by Jon and Al Kaplan

DEPARTMENTS

2 Editor's Page

The Second Coming

4 News

Composer Passages,
Fan Follies

5 Record Label Round-up

What's on the way

6 Now Playing

Movies and CDs in release

7 Concerts

Live performances around the world

9 Upcoming Film Assignments

Who's writing what

11 Mailbag

Well-Tempered Wendy

15 Downbeat

Captain Kirk Takes the Rap

48 Retrograde

Spring Backwards;
The Dynasty Continues

39 FSM Marketplace

47 Reader Ads

FILM SCORE

JUNE 1999



A Canadian thespian implores his fans: "Get a Life!"
page 15



Here's something to read while you're waiting in line (again).
page 18



Hey kids, wanna hear something really scary?
page 26

ON THE COVER: JOHN WILLIAMS LAYS DOWN THE BACKBEAT FOR THOSE SWINGIN' LIGHTSABERS;
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JUNE 1999

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THE SOUNDTRACK HANDBOOK

A six-page listing of mail
order dealers, books, societies,
etc. Free upon request.

OUR WEB SITE

Is updated five times weekly!
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The Second Coming

AT THE RISK OF TURNING THIS COLUMN INTO A TARGET FOR RELIGIOUS ZEALOTS, WE OFFER A REVIEW OF THE (ARGUABLY) MOST ANTICIPATED RETURN OF THE MILLENNIUM...

Maybe you can't go home again, but on first listening, the new *Star Wars* score seems to indicate that you can at least make it back to the neighborhood. Considering the considerable alteration of John Williams's style over the past 20 years and the evidence of the "Duel of the Fates" single released a week before, it's surprising to discover that *The Phantom Menace*

does, indeed, sound like a *Star Wars* score. Whether it can measure up to the expectations of people whose lives revolve around the release of the prequel is another question.

Just about everything you'd expect from a Lucasfilm space epic resides within the Sony Classical CD's 74-minute running time: that indelible, much-anticipated opening march; the creepy, mysterioso textures that always follow as we pan down from the opening crawl to the horizon of

some strange new world; the Prokofiev-cum-Stravinsky comic stylings as blundering comic-relief aliens go about their business; and the stuttering explosions of brass triplets that inevitably accompany fleets of well-armed spacecraft arcing through the cosmos. There's a rousing march that's clearly Williams's version of *Ben-Hur*'s "March of the Charioteers" (with some trumpet fanfares straight out of Franz Waxman's *Prince Valiant*), eerie choral moanings in the style of the Emperor music from *Return of the Jedi*, and a strange piece of alien-culture music for the film's finale that's neither "Cantina Band" nor "Lapti Nek," but something a little closer to Philip Glass's *Powaqqatsi*.

What may be missing for some people are two things: the powerful and memorable melodies that made the first three scores pop culture touchstones (although many of the original trilogy's themes are quoted briefly) and the stupendous orchestral showcases that Williams constructed for the previous

movies. While there are concert pieces written for the album, I doubt any of them will become the hummable signatures that the themes for Luke Skywalker, Princess Leia, Darth Vader, Yoda and Ben Kenobi (i.e. the Force) have become over the years. Williams's music here is more self-organic and less showy, and that's as it should be: the score, like the movie, is from a different time in the same universe—the universe of Williams's ever-maturing talent.

Ironically, the biggest departure from the previous *Star Wars* scores is the "Duel of the Fates," which is kind of a fanciful, choral take on Williams's *Nixon* music. Aside from the *Nixon*-esque choral theme, there's a sprightly five-note ostinato and a more sinuous, foreboding but still strangely bright motif that runs through the cue and appears briefly at a couple of other crucial junctures in the score.

The post-title crawl opening ("Arrival at Naboo") is simply sublime, full of brass flourishes and a lilting, dizzying introduction to the CGI cityscapes flashed in the trailers. And there's a rousing, epic climactic cue in which, well... something very bad probably happens. I don't wanna know! Of this writing, we have no idea how this score will work in the film, and I have to say that the release of all this teaser merchandise (including the script and a novelization as well as this CD, which has major plot points spelled out in its track titles), while fun in its way, makes going into the movie with an open mind virtually impossible. But even with only part of the score released (and yes, I've already heard at least one record store employee talk about the arrival of a second volume sometime in the future), my initial fears about the sound of the new *Star Wars* movies have been somewhat allayed. Will Williams gradually shape his second and third scores in the new trilogy to meet up with the style of *A New Hope*? Or will he drift even further from the true path? We don't know... always in motion is the future....



The Phantom Menace

★★★

JOHN WILLIAMS

Sony Classical SK 61816

17 tracks - 74:13

—Jeff Bond

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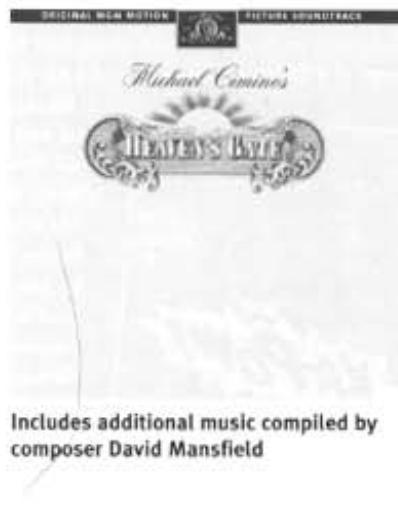


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NEWS

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Lionel Bart, circa 1960

Composer Passages

Two composers of James Bond theme songs have passed away: Lionel Bart, who wrote "From Russia with Love," and Anthony Newley, who co-wrote "Goldfinger" with John Barry and Leslie Bricusse.

Bart passed away on April 3 at the age of 68 after suffering from cancer. His 1960 musical *Oliver!* (based on Dickens's *Oliver Twist*) was one of the most successful in British history; the 1968 film version was an Oscar-winning hit.

Newley died on April 14 of cancer at the age of 67 in Jensen Beach, Florida. Among his film musicals were *Stop the World! I Want to Get Off* (1966), *Willy Wonka and the Chocolate Factory* (1971) and *Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?* (1969), which he also starred in and directed.



In other passings, Canadian composer/arranger Jerry Toth died on March 31 at the age of 70; he had been suffering from Parkinson's disease. Toth provided the orchestration for one of Canada's best-known sports themes, "Hockey Night in Canada," among much other film, television and record work.

Jerry Scores!

Jerry Goldsmith will be honored with the "Hollywood Outstanding Achievement in Music in Film Award" at the Third Annual Hollywood Film Festival. The award will be presented at a gala ceremony on August 9 at the Beverly Hilton Hotel in Beverly Hills.

Viva la Film Music!

Click-Track is the first French language magazine to be published in North America; it is edited by Pierre André, film music columnist for French magazine SFX. Bruce Broughton, Elia Cmiral, Basil Poledouris, Hans Zimmer and John Van Tongeren are covered in the first issue, along with an exclusive look at Jerry Goldsmith's Carnegie Hall concert.

Write Click-Track Magazine, PO Box 200951, Boston MA 02120; fax 617-442-4698; pasfx@ma.ultranet.com.

Imports Incoming

Cinevox in Italy has released a new Goblin CD, *Squadra Antigangsters* (1979 Italian street gangs film), featuring the original album plus three bonus tracks. A U.S. source for this and other Italian imports is Shocking Images.

PO Box 601972, Sacramento CA 95860; ph: 916-974-0175; www.shockingimages.com.



Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers: Screen Archives (202-364-4333), Intrada (510)-336-1612, STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.

Navel Gazing

The *Film Score Monthly* website has been conducting weekly interactive polls for over half a year; we thought you'd enjoy seeing the results of some of our (decidedly unscientific) polling. Remember, you can make your voice heard at anytime—simply visit our site at www.filmscoremonthly.com!

Who is the greatest film composer working today?

John Williams 257 votes 35 %

Jerry Goldsmith	170 votes	23 %
Ennio Morricone	99 votes	13 %
John Barry	59 votes	8 %
Others	48 votes	6 %
Danny Elfman	41 votes	5 %
James Horner	40 votes	5 %
Total	714 votes	

Soundtrack CDs should:

1. Have the complete score in chronological order, without exception. 959 votes 61 %
2. Be reasonably representative of the total work, but be fashioned into a coherent listening experience, even if it means omitting cues and changing their sequence. 593 votes 38 %

Total 1552 votes

How do you feel about Bernard Herrmann's music? (Be honest!)

Love it; among my all-time faves.

322 votes 55 %

Respect & appreciate, but not passionate fan.

201 votes 34 %

Honestly have never heard anything besides

Psycho murder. 34 votes 5 %

Heard some, doesn't do it for me.

27 votes 4 %

Total 584 votes FSM

The Kiss of Death?

Of this writing, *The Phantom Menace* is a week away from release, but early reports indicate that it could be a crushing disappointment to *Star Wars* fans. Therefore, our lead story is the now-confirmed fact that any movie we put on the cover of *FSM* in anticipation of a hit is bound to stink.

Examples since *Men in Black*, our last and only success story: *Batman and Robin* (reviled), *The Peacemaker* (dud), *Starship Troopers* (commercial disappointment but still cool), *Tomorrow Never Dies* (moneymaker, but atrocious), *Kundun* (flat), *Lost in Space* (terrible), *X-Files* (successful, but panned), *Armageddon* (smash hit, but uniformly despised), *Six-String Samurai* (bunt hit) and *The Prince of Egypt* (successful, but not fantastic).

Titanic doesn't count; we put it on the cover after it was a hit. So unless Lalo Schifrin is involved (*Money Talks*, *Rush Hour*, which are entertaining), beware if we're interested in your movie as our lead story. Next month: Scoring *Wild Wild West!* FSM



Record Label Round-Up

All the albums you'll be waiting for

Airwolf Still forthcoming from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see <http://www.geocities.com/televisioncity/studio/9743/latenews.html>

Aleph Coming in August from Lalo Schifrin's label is a 4CD box set of his *Jazz Meets the Symphony* albums. Due September is a recording of Schifrin's new non-film piece, the Latin Jazz Suite. *Mannix* (1969 TV soundtrack album plus some newly recorded tracks) will be out in October; forthcoming but without a date is *Voyage of the Damned* (1976).

See www.alephrecords.com or www.schifrin.com.

Atlantic Due June 22: *South Park* movie soundtrack (various). August 17: *Anywhere but Here* (various, new Carly Simon and Traci Chapman songs). September 14: *Three to Tango*. Unscheduled: *On Any Given Sunday* (various, new Oliver Stone football movie).

BMG Classics Forthcoming are Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townsend).

Brigham Young University *Lost Horizon* (complete 1937 Dimitri Tiomkin score) is still coming along, probably for release in late summer. This has

been mastered from acetates donated to BYU's film music archives. Coming next is a restoration of Max Steiner's *She* (1935).

Order from Screen Archives Entertainment, info below.

Castle Communications Due June 21 are five more Roy Budd CDs: *The Wild Geese* (1979), *Kidnapped* (1971), *Flight of the Doves* (1971), *The Stone Killer* (1973) and *The Marseilles Contract* (1974).

Citadel Coming in June is the second volume of Citadel's newly recorded Shostakovich film music series, featuring music from Russian films *Belinsky*, *Pirogov* and *The Maxine Trilogy*.

Compass III Due July 13 is a "companion album" to *The Blair Witch Project*—various rock tracks not heard in the film (which has no music), but having to do with the story.

Planned but unscheduled is an expanded score-only CD to *Tomorrow Never Dies* (David Arnold).

CPO This German classical label has recorded Erich Wolfgang Korngold's complete adapted score (his first film assignment) for the 1935 Warner Bros. film of *A Midsummer Night's Dream*. This is mostly Mendelssohn, but with significant transitional material by Korngold. The release date is unscheduled.

DRG Coming June 15 from the Italian vaults: *Ennio Morricone: Main Titles, Vol. 2* (2CD set, EMI/Beat), *Ennio Morricone with Love, Vol. 2* (EMI/Beat), *Spaghetti Westerns, Vol. 4* (2CD set, Beat), *Luis Bacalov: Il Postino and Other Themes*.

Fifth Continent Due later

this year is a DTS 5.1 CD of *The Best Years of Our Lives* (Hugo Friedhofer), playable only on DTS equipment.

GNP/Crescendo Coming this summer is *Lost in Space, Vol. 3*, featuring two unreleased scores from the Irwin Allen TV series: "The Derelict" (Herman Stein, including the "family" theme used throughout the show) and "My Friend Mr. Nobody" (John Williams). Among the bonus tracks is an unused second season theme for the series (not by Williams).

Still forthcoming: *Seven Days* (Scott Gilman, UPN TV series) and *Fantastica* (Russell Garcia '50s space music concept album—not a soundtrack).

Hammer Due September is



The Full Monte

This month we release our long-promised John Barry title: *Monte Walsh* (1970), from the CBS feature film archives. This is a poetic and lyrical work about aging cowboys facing changing times, featuring a title song performed by Mama Cass ("The Good Times Are Comin'"), several ancillary themes, and a 007-styled climax. Bonus tracks include the film's honkytonk source music (by Barry) and the 45rpm single recording of "The Good Times Are Comin'." See the back cover ad for more information.

Next month we release the second in our Golden Age Classics series: a long-desired Alfred Newman score celebrating its 50th birthday. Send us your suggestions for future releases; contact info, pg. 2.

Hammer Film Music Collection Volume 2, with themes from *Dracula A.D. 1972*, *The Lost Continent*, *Frankenstein and the Monster from Hell*, *Slave Girls*, *To the Devil a Daughter*, *Crescendo*, *Fear in the Night*, *Satanic Rites of Dracula*, *Demons of the Mind*, *Rasputin the Mad Monk*, *Plague of the Zombies*, *One Million Years B.C.*, *Dracula Has Risen from the Grave*, *The Abominable Snowman*, *Curse of the Werewolf*, *Frankenstein Created Woman*, *Straight on Till Morning*, *The Old Dark House*, *The Mummy's Shroud*, *The Witches*, *Vengeance of She*, *Quatermass II*, *Pirates of Blood River*, and *Journey to the Unknown*.

Hammer's CDs are available in the U.S. exclusively from Scarlet Street magazine, PO Box 604, Glen Rock NJ 07452; ph: 201-445-0034; see www.hammerfilms.com and www.scarletstreet.com

Hollywood Coming in September: *Swingers Vol. 2* (various), *Mumford* (James Newton Howard).

Koch Due June: Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *Elizabeth and Essex*), recorded in New Zealand. July: Korngold songs CD. September: Franz Waxman chamber music CD (St. Clair Trio), including many film pieces. To be recorded is a Korngold CD featuring the composer's complete music for piano.

Marco Polo John Morgan and William Stromberg's re-recording projects are coming out as follows: June: *Mr. Skeffington* (Franz Waxman); August: *Devotion* (Erich Wolfgang Korngold); and December: *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Recorded for release in 2000 are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from

Man-Made Monster and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Forthcoming from Swiss producer/conductor Adriano this year: Georges Auric: *Suites for Films by Jean Cocteau (Orphée, Les parents terribles, Thomas l'imposteur, Ruy Blas)* and Auric: *Suites from Lola Montez, Notre-Dame de Paris, Farandole*. And in the year 2000: Auric: *Suites from Rififi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan Due June 1: *Thirteenth Floor* (Harald Kloser). June 29: *The Hunley* (Randy Edelman).

Pacific Time Due June 1: *The Versace Murder* (Claudio Simonetti) and *Il Sole Anche di Notte* (Sunshine Even by Night, Nicola Piovani).

Pendulum Forthcoming but unscheduled is a limited edition CD (2,500 copies) of *Destination*

Moon (Leith Stevens, 1950). Also coming is *How to Save a Marriage/Le Mans* (Michel Legrand).

PolyGram Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

RCA Victor Due June 15: *An Ideal Husband* (Charlie Mole).

Rhino Ready for a bad surprise? Bumped to the year 2000 is the 2CD set of *Superman: The Movie* (John Williams, 1978), featuring everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues. Rhino did not offer an explanation for the delay but they are not out to upset collectors for no reason—so be nice!

Due July 6 from Kid Rhino and the Cartoon Network is *Cartoon Medley*, a compilation of 38 cartoon theme songs.

Due August 31 is a restoration of *King Kong*, featuring a 24-minute suite of Max Steiner music cobbled together from

acetates plus tracks of music, dialogue and effects (similar to Rhino's *Casablanca* album).

Pushed back to October 19: *Miklós Rózsa at M-G-M*, a 2CD set featuring extended suites from *Madame Bovary* (1949, 17:28), *Ivanhoe* (1952, 20:03), *Knights of the Round Table* (1952, 11:58), *Beau Brummel* (1954), *Valley of the Kings* (1954, 13:24), *Moonfleet* (1955), *Green Fire* (1954), *The King's Thief* (1955), *Tribute to a Bad Man* (1956), *Diane* (1955), *Lust for Life* (1956), *The World, the Flesh and the Devil* (1959) and *King of Kings* (1961).

See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

June 8: *The Missouri Breaks* (John Williams, 1976) and *Heaven's Gate* (David Mansfield, 1980).

Coming July 13 are two Broadway cast recordings: *Promises, Promises* (Bacharach and David adaptation of *The Apartment*) and *Sugar* (adaptation of *Some Like It Hot*); also coming is *Jazz in Motion: MGM*

Soundtracks Presents Great Movie Jazz (selections from *The Misfits*, *Two for the Seesaw*, *Paris Blues*, *The Fortune Cookie*).

August 24: *For Your Eyes Only* (Bill Conti, 1981) and *Bring Me the Head of Alfredo Garcia* (Jerry Fielding, 1974). This will be the first CD of FYEO, the last James Bond score to be released on CD; the Fielding disc may contain additional Fielding or Peckinpah-related music.

See www.rykodisc.com.

Screen Archives

Entertainment Now set for summer is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University.

Contained are *Distant Drums* (1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949) and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued* (1947, noir western).

Order from Screen Archives
Entertainment at PO Box 5636,
Washington DC 20016-1236;

(continued on page 8)

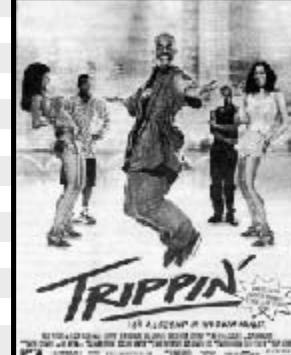


NOW PLAYING

Films and CDs currently in release

<i>The Castle</i>	Edmund Choi	
<i>Cookie's Fortune</i>	David A. Stewart	RCA Victor
<i>Election</i>	Rolfe Kent	Sire**
<i>Endurance</i>	John Powell	RCA Victor
<i>Entrapment</i>	Christopher Young	Milan
<i>Life</i>	Wyclef Jean	Interscope*
<i>Life Is Beautiful</i>	Nicola Piovani	Virgin
<i>Mascara</i>	Steven Medina Hufsteter	
<i>A Midsummer's Night Dream</i>	Simon Boswell	Decca
<i>The Matrix</i>	Don Davis	Maverick*, Varèse Sarabande
<i>The Mummy</i>	Jerry Goldsmith	Decca
<i>Never Been Kissed</i>	David Newman	Capitol*
<i>Notting Hill</i>	Trevor Jones	Island*
<i>Shakespeare in Love</i>	Stephen Warbeck	Sony Classical
<i>Star Wars Episode I: The Phantom Menace</i>	John Williams	Sony Classical
<i>Tea with Mussolini</i>	Alessio Vlad & Steffano Arnaldi	
<i>Three Seasons</i>	Richard Horowitz	Island
<i>Trippin'</i>	Michel Colombier	MJJ*
<i>The Winslow Boy</i>	Alaric Jans	

*song compilation **combination songs and score



FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the world



FLASHBACK: Franz Waxman conducts the Leningrad Philharmonic on March 24, 1962

JOHN WILLIAMS will conduct the Boston Symphony at Tanglewood on July 11 in his newest concert work, for Seiji, as well as Leonard Bernstein's Symphonic Dances from *West Side Story* and Mendelssohn's violin concerto, with Gil Shaham as soloist.

At Tanglewood, Williams will be one of several composers working with composition fellows of the Tanglewood Music Center; last summer he conducted a film scoring seminar with several Tanglewood students.

On July 17 at 7PM, Williams will conduct the Chicago Symphony Orchestra at the Ravinia Festival in a concert of his own music. The program will include Sound the Bells!, *Cowboys* Overture, suite from *The Reivers* (with narrator Ossie Davis), themes from *Far and Away*, the march from *Raiders of the Lost Ark*, the theme from *Jurassic Park*, excerpts from *Close Encounters of the Third Kind*, "Shark Cage Fugue" from *Jaws*, the theme from *Schindler's List*, the march from *1941*, and a suite from *The Phantom Menace*: "The Flag Parade," "Anakin's Theme" and "Duel of the Fates." Call 847-266-5100 or see www.ravinia.org.

Williams will conduct the Los Angeles Philharmonic at the Hollywood Bowl in two concerts of his film scores on July 23-24. The program will include music from *Raiders of the Lost Ark* and

Jurassic Park, as well as the West coast premiere of music from *The Phantom Menace*.

As part of the annual Tanglewood on Parade concert on August 4, Williams will conduct music from *The Phantom Menace*. Williams will also conduct a Pops concert at Tanglewood on August 30.

Williams will conduct the Cleveland Orchestra at the Blossom Festival in concerts of his own music on August 27 and 28.

On October 1, Yo-Yo Ma will perform Williams's cello concerto with the National Symphony Orchestra under the direction of Leonard Slatkin. Also on the program at the Kennedy Center Concert Hall will be Arvo Part's *Fratres* for twelve cellos and the Dvorak cello concerto.

Christopher Millard, principal bassoonist of the Vancouver Symphony Orchestra, will perform the Canadian premiere of Five Sacred Trees with the VSO and conductor Clyde Mitchell on October 16 and 18 in Vancouver's Orpheum Theatre. Also included on the program: Valley of a Thousand Hills by Malcolm Forsyth and Brahms's Symphony No. 2.

TONY THOMAS MEMORIAL CONCERT

The Argonaut Foundation will present the first Tony Thomas Film Preservation concert on

July 22 at Royce Hall, UCLA, Los Angeles, conducted by Bill Stromberg. It is fantasy film music-oriented, with selections from *Bride of Frankenstein* (Waxman), *Seventh Voyage of Sinbad*, *Jason and the Argonauts*, *Mysterious Island*, *Journey to the Center of the Earth* (all Herrmann), *Duel in the Sun* (Tiomkin), *Valley of Gwangi* (Moross), *King Kong* (Steiner) and more.

Among the highlights of the evening will be the presentation of the first "Tony Thomas Memorial Award for Music Preservation."

FILM POTPOURRI

Concert 20 in this year's Proms at the Royal Albert Hall, taking place July 31, is devoted to film music. Carl Davis will conduct the BBC Concert Orchestra in a concert of Hollywood film music by Herrmann, Rózsa, Williams and more; Maurice Jarre and George Fenton will each conduct their own music as well. Richard Attenborough will introduce the pieces.

See <http://www.bbc.co.uk/proms>.

LALO SCHIFRIN

Upcoming concert appearances for Lalo Schifrin are: a performance of his Latin Jazz Suite on June 23 at Saddler's Wells, London, with the London Jazz Band featuring Jon Faddis and David Sanchez; a film music concert on June 28 in Jerusalem, Israel; a Jazz Meets the Symphony concert on July 8 and 9 at Teatro di Verdura, Palermo, Italy; and a Jazz at the Movies concert on August 13 at the John Anson Ford Amphitheatre, Los Angeles.

See www.schifrin.com.

HOLLYWOOD BOWL

The Hollywood Bowl's summer season features film music aplenty:

July 2, 3, 4: Film music pieces will be in these concerts; the July 4 performance will include fireworks.

July 13: Prokofiev's Violin Concerto and *Ivan the Terrible* (with film).

July 16, 17: Michel Legrand and Marcel Marceau are guest

artists with John Mauceri and the Hollywood Bowl Orchestra in a celebration of France: "Bastille Day at the Bowl" (with fireworks). Waxman's Carmen Fantasy from *Humoresque* will be in the program; concertmaster Bruce Dukov, soloist.

July 23, 24: John Williams conducts the Los Angeles Philharmonic in a film music concert; see above.

August 6, 7: Jerry Goldsmith conducts the Los Angeles Philharmonic in a film music concert—his first in Hollywood, including a world premiere commissioned for his 70th birthday.

August 8: "Bugs Bunny on Broadway II" with George Daugherty conducting Warner Bros. cartoons live to film.

August 27, 28: "Universal Night at the Hollywood Bowl" with John Mauceri and the Hollywood Bowl Orchestra.

September 3, 4: "From the Bowl to the Moon to Beyond" with Holst's *The Planets* and various excerpts of *From the Earth to the Moon*. Tom Hanks may host.

September 7: Filmharmonic screening/performance of *1001 Nights* (David Newman).

September 15: Tribute to Henry Mancini with Johnny Mandel and Quincy Jones (and the Clayton-Hamilton Jazz Orchestra).

Call 323-850-2000.

FIFF CONDUCTORS

Maurice Jarre, Stephen Warbeck and Elliot Goldenthal will conduct and/or present their music at two concerts at the 26th Edition of the Flanders International Film Festival taking place in Ghent, Belgium between October 5 and 16. The concerts will take place on October 7 and 8.

See www.filmfestival.be.

THE OTHER WILLIAMS

The guitarist John Williams will perform in two concerts with the BBC Concert Orchestra conducted by Christopher Gunning: October 6 at Fairfield, Crydon; and October 7 at Royal Festival Hall. Program includes *Ghost, Breakfast at Tiffany's, The Deer Hunter, The Godfather, The*

Mission, Schindler's List, Bagdad Cafe, The Wizard of Oz, Once Upon a Time in America, Poirot, and a new work by this Williams (not the Star Wars Williams) for guitar and orchestra.

with the orchestra's box office; call local information or look on the Internet.

Arkansas Arkansas S.O., Little Rock, July 4; *Independence*

Summer Festival, Dallas Symphony, all film music concert cond. Richard Kaufman; *Goodbye, Mr. Chips* (Addinsell), *Shakespeare in Love* (Warbeck), *Shane* (Victor Young), *Last Starfighter* (Safan), *Addams Family Values* (Shaiman), *The Untouchables* (Morricone), *Airplane!* (Bernstein), *Star Wars* (Williams).

Maryland July 9, Chesapeake S.O.; *The Natural* (R. Newman).

Nevada July 11, Reno Philharmonic S.O.; *Bonanza* TV theme.

New York August 5, Avery Fisher Hall, Lincoln Center, New York City; *Psycho* (Herrmann), *Henry V* (Walton)—chamber performances, call 212-721-6500.

North Carolina June 26-27, Charlotte S.O.; *Zorba the Greek* (Theodorakis).

Texas July 4, King Wood Pops; *Independence Day* (Arnold).

Utah July 10, Kaysville S.O.; *Star Trek First Contact*, *The*

Magnificent Seven (Bernstein), *Happy Trails*.
August 4, Sun Valley S.O.; *Hatari!* (Mancini).
Wisconsin June 30, Wisconsin Chamber Orch.; *7th Voyage of Sinbad* (Herrmann).

England July 10, Royal Philharmonic, London; *Star Trek V: The Final Frontier* (Goldsmith).

France June 24, Orchestra Regionale du Basse, Normandy; *Psycho* (Herrmann).

Germany July 1-11, Baltica Stiftung Summer Music festival, Gideon Kremer violinists group; *Psycho* (Herrmann).

Greece July 29, Elia Kazan Tribute Concert, Athens, cond. Carl Davis; *Gentleman's Agreement* (Newman), *A Streetcar Named Desire* (North), *Man on a Tightrope* (Waxman), *East of Eden* (Rosenman), *Viva Zapata!* (North).

For a list of silent film music concerts, see www.cinemaweb.com/lcc.

FSM

A Portrait of Hitch

The New York FILMharmonic Orchestra will present "Music from the Films of Alfred Hitchcock" at Carnegie Hall on October 13, in collaboration with New York University's Tisch School of the Arts' Department of Cinematic Studies. The concert will be conducted by John Mauceri and will feature music by Bernard Herrmann, Franz Waxman, Dimitri Tiomkin and others. It will be part of a week-long celebration of Alfred Hitchcock's work. See www.NYFO.com.



The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://trv.net>) for this list; he provides scores and parts to the orchestras.

Don't be a fool! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert

Day (Arnold).

California July 4, California S.O., Walnut Creek; *Jefferson Tribute* (Holdridge), *Mask of Zorro* (Horner), *Shakespeare in Love* (Warbeck).

July 25, San Francisco S.O.; *Star Trek II* (Horner), *Star Trek: First Contact* (Goldsmith).

Colorado July 30, Vale

RECORD ROUND-UP

(continued from page 6)

ph: 202-364-4333; fax: 202-364-4343; <http://www.screenarchives.com>.

Silva Screen Due in July is a reissue of *Jane Eyre* (John Williams, 1971 TV movie). Silva's earlier edition is long out-of-print and hard to find; their new release promises newly remastered sound.

Forthcoming in the U.S. is *Close Encounters: The Essential John Williams Music Collection* (City of Prague Philharmonic), including a premiere 18-minute suite of *The Rare Breed* (1966).

Sonic Images Due June 15: *Babylon 5: River of Souls* (Christopher Franke, TV movie).

Sony Coming on Sony Classical: June 15: *Cinema Serenade: The Golden Years*, a new recording conducted by John Williams (Itzhak Perlman, soloist) of Golden Age film themes, many

newly arranged by Williams. July 13: *Richard III* (new Ennio Morricone score to silent film).

July 27: Glen Gould at the Movies. September 7: *Last Night* (Alexina Louie and Alex Pauk).

Super Tracks The next promotional CDs being pressed for the composers—but with limited availability to collectors—are Joel Goldsmith's *The Untouchables* (TV) and Joe Harnell's *The Incredible Hulk* (TV).

Forthcoming from Super Tracks and available commercially is *Fatal Error* (Ron Ramin, TBS movie). See www.supercollector.com.

Varèse Sarabande June 1: *Hercules: The Legendary Journeys*, Vol. 3 and *Xena: Warrior Princess*, Vol. 4 (both Joseph Lo Duca, and over 70 minutes long). June 15: *Instinct* (Danny Elfman). June 29: *Battlestar Galactica* (Stu Phillips conducting his own music) and *Great Composers: John Williams*

(budget collection of previously released, re-recorded and original soundtrack themes).

July 13: Bowfinger (David Newman, also featuring by songs Johnny Adams, Marvin Gaye, James Brown and more). July 20: *Wild Wild West* (Elmer Bernstein score album). August 10: *The 13th Warrior* (Jerry Goldsmith, over an hour long).

Forthcoming in Robert Townson's Film Classics series, performed by the Royal Scottish National Orchestra unless noted: 1) *Citizen Kane* (Bernard Herrmann, cond. McNeely). 2) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose). 3) *Back to the Future Trilogy* (Alan Silvestri, cond. Debney).

Coming in the Fox Classics series is *The Song of Bernadette* (Alfred Newman 2CD set) on June 1, and then two individual Bernard Herrmann releases for the summer: one CD featuring

Tender Is the Night, *The Man in the Gray Flannel Suit* and *A Hatful of Rain*, and another featuring *Garden of Evil*, *Prince of Players* and *King of the Khyber Rifles*.

Next from producer Bruce Kimmel are two new age-styled albums of newly recorded themes, arranged by Grant Geissman for guitar, cello, reeds, piano and percussion: *Cinema Romance* (*Hope Floats*, *Life Is Beautiful*, *Message in a Bottle*, *Bridges of Madison County*, *My Best Friend's Wedding*, *Shakespeare in Love*, *You've Got Mail*, etc.); and its gay-themed counterpart, *Out at the Movies* (*In and Out*, *The Object of My Affection*, *Billy's First Hollywood Kiss*, *Gods and Monsters*, *Victor/Victoria*, *Love! Valour! Compassion!*, *Beautiful Thing*, *Jeffrey*, *La Cage aux Folles*, *Philadelphia*, *To Wong Foo*, etc.).

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills).

Upcoming Assignments

Who's working on what for whom

Mark Adler *The Apartment Complex, Sterling Chase.*

Eric Allaman *Breakfast with Einstein, True Heart, Lumanarias, The Last Act.*

Ryeland Allison *Saturn.*

John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom), *Vendetta* (HBO, d. Nicholas Meyer), *RKO 281* (HBO, John Malkovich, James Cromwell).

Craig Armstrong *Best Laid Plans, The Bone Collector* (d. Philip Noyce).

David Arnold *The World Is Not Enough* (new James Bond movie).

Luis Bacalov *The Love Letter.*

Burt Bacharach *Isn't She Great?*

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road, Holy Smoke.*

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell).

Steve Bartek *Another Goofy Movie* (Disney).

Tyler Bates *Denial.*

Christophe Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Guinevere* (Miramax, Gina Gershon).

Marco Beltrami *Deep Water.*

David Benoit *Perfect Game* (Edward Asner).

Elmer Bernstein *Wild Wild West* (Will Smith, d. Barry Sonnenfeld), *Angel Face: The Story of Dorothy Dandridge* (d. Martha Coolidge, HBO), *Bringing Out the Dead* (d. Martin Scorsese), *Chinese Coffee* (d. Al Pacino).

Peter Bernstein *Susan's Plan.*

Edward Bilous *Minor Details, Mixing Mia, Naked Man.*

Wendy Blackstone *Life Beyond Earth* (PBS documentary).

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday.*

John Brion *Magnolia* (d. Paul Thomas Anderson).

Michael Brook *Getting to Know You, Buddy Boy.*

Bruce Broughton *Jeremiah* (cable biblical epic, theme by Morricone).

Paul Buckmaster *Mean Street.*

Carter Burwell *Mystery Alaska* (Disney), *General's Daughter* (John Travolta, d. Simon West), *Being John Malkovich* (d. Spike Jonze).

Wendy Carlos *Woundings.*

Teddy Castellucci *Big Daddy* (Adam Sandler).

Gary Chang *Locked in Silence* (Showtime).

Stanley Clarke *Marciano, The Best Man.*

George S. Clinton *Austin Powers 2: The Spy Who Shagged Me, Astronaut's Wife* (Johnny Depp, Charlize Theron).

Elia Cmiral *Stigmata.*

Serge Colbert *Red Tide* (Casper Van Dien).

Michel Colombier *Dark Summer.*

Bill Conti *Inferno* (Jean-Claude Van Damme), *The Thomas Crown Affair* (Pierce Brosnan, remake).

Stewart Copeland *Made Men* (independent), *Simpatico* (Jeff Bridges, Nick Nolte).

Billy Corgan *Stigmata* (demonic possession, with Elia Cmiral).

John Corigliano *The Red Violin* (Samuel L. Jackson).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

Mychael Danna *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama), *Felicia's Journey* (d. Atom Egoyan).

Mason Daring *50 Violins* (Wes Craven), *Limbo* (d. John Sayles).

Loran Alan Davis *The Last Prediction* (independent).

John Debney *Dick, Elmo in Grouchland, Inspector Gadget, End of Days, Komodo.*

Joe Delia *Time Served, Ricky 6, Fever.*

Alexandre Desplat *Restons Groupes.*

Pino Donaggio *Up in the Villa* (Kristen Scott Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier), *Love's Labour's Lost* (Kenneth Branagh, musical comedy).

The Dust Bros. *Fight Club* (d. David Fincher).

Danny Elfman *Instinct* (Anthony Hopkins), *Hoof Beat* (Black Stallion-type movie),

Legend of Sleepy Hollow (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).

Evan Evans *Table for One* (Rebecca De Mornay), *Tripfall* (Eric Roberts, John Ritter).

Shayne Fair & Larry Herbstritt *Tequila Bodyshot.*

Christopher Farrell *Foreign Correspondence* (Wil Wheaton).

George Fenton *Anna and the King* (Jodie Foster, Fox), *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Stephen Flaherty *Bartok the Magnificent* (Anastasia video sequel).

Robert Folk *Inconvenienced.*

David Michael Frank *To Serve and Protect.*

John Frizzell *The White River Kid* (Antonio Banderas).

Michael Gibbs *Gregory's Girl 2.*

Richard Gibbs *Book of Stars, Muppets from Space* (songs).

Elliot Goldenthal *Titus Andronicus* (Shakespeare).

Jerry Goldsmith *The 13th Warrior, The Hollow Man* (d. Paul Verhoeven), *The Haunting* (d. Jan De Bont).

Joel Goldsmith *Shiloh 2.*

Joseph Julian Gonzalez *Price of Glory.*

Joel Goodman *Cherry* (romantic comedy, Shalom Harlow).

Mark Governor *Blindness* (d. Anna Chi).

Stephen Graziano *Herman, U.S.A.*

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Rupert Gregson-Williams *Virtual Sexuality.*

Andrew Gross *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky independent film).

Larry Groupé *Sleeping with the Lion, Deterrence* (Timothy Hutton, d. Rod Lurie), *Four Second Delay.*

Dave Grusin *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).

Richard Hartley *All the Little Animals* (U.K. independent), *Peter's Meteor, Rogue Trader, Mad About Mambo, Victory.*

Richard Harvey *Captain Jack* (Bob Hoskins).

Chris Hajian *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy.*

Todd Hayen *The Crown, The Last Flight.*

John Hills *Abilene.*

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country.*

James Horner *The Grinch Who Stole Christmas* (Jim Carrey).

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan), *The Sixth Sense, Dinosaurs* (Disney animated), *Runaway Bride.*

Steven Hufsteter *Mascara* (Phaedra Ent.).

David Hughes & John Murphy *The Bachelor* (romantic comedy, Chris O'Donnell, Renee Zellweger).

The Hot Sheet *New Assignments*

Craig Armstrong *Plunkett and Maclean.*

Rick Baitz *Across Death* (HBO feature documentary).

Angelo Badalamenti *Straight Story* (d. David Lynch).

Christophe Beck *Dog Park* (New Line, Luke Wilson, Natasha Henstridge)

Marco Beltrami *Minus Man, Scream 3.*

Carter Burwell *Three Kings* (George Clooney, Mark Wahlberg).

Elia Cmiral *Six Pack* (French).

Michel Colombier *Pros and Cons.*

Don Davis *Universal Soldier 2* (Jean-Claude Van Damme, Goldberg).

Anne Dudley *The Bacchae.*

Randy Edelman *The Hunley, The Gelfin.*

David Findlay *Dead Silent* (Rob Lowe).

Craig Stuart Garfinkle *Gabriella* (replacing Alf Clausen).

Jerry Goldsmith *Reindeer Games.*

Joel Goldsmith *Diamonds* (Miramax).

Larry Groupé *Peter York, Contenders* (d. Rod Lurie).

Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

Terry Michael Huud *Children of the Corn 666* (Nancy Allen, Stacy Keach).

Søren Hyldgaard *The One and Only* (romantic comedy).

Pat Irwin *But I'm a Cheerleader.*

Mark Isham *Jello Shots* (New Line).

Harald Kloser *Thirteenth Floor* (Centropolis).

Hummie Mann *P.T. Barnum* (A&E miniseries).

Anthony Marinelli *Slow Burn* (Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns).

Mark McKenzie *Dragonheart 2* (direct to video).

Deborah Mollison *East Is East* (British).

Ennio Morricone *Resident Evil* (d. George Romero).

Nicholas Pike *Return to Me.*

Basil Poledouris *Mickey Blue Eyes* (Hugh Grant).

Steve Porcaro *Wayward Son*

(Harry Connick, Jr.).

Jonathan Price *Sammyville* (Chase Masterson), *Rustin's Glory* (indie drama), *Vampire Night* (horror/action).

William Richter *Bug Night* (indie film made up of one continuous shot).

Ilona Sekacz *Salomon and Gaenor.*

Howard Shore *Dogma* (d. Kevin Smith).

BC Smith *Mercy* (Peta Wilson).

William Stromberg *Other Voices* (dark comedy).

Shirley Walker *Flight 181* (New Line).

Michael Wandmacher *Supercop 2* (Michelle Yeoh), *Farewell, My Love.*

Stephen Warbeck *Mystery Men* (superhero comedy).

Michael Whalen *Labor Pains* (replacing John DuPrez), *Sacrifice.*

Alan Williams *Who Gets the House* (romantic comedy), *Silk Hope* (Farrah Fawcett).

John Williams *Angela's Ashes* (Robert Carlyle, d. Alan Parker, coming of age tale set in Ireland based on the novel by Frank McCourt), *Minority Report* (d. Steven Spielberg).

FSM

UPCOMING FILM ASSIGNMENTS

Søren Hyldgaard *The One and Only* (romantic comedy).
Mark Isham *Where the Money Is, Imposter* (Miramax, d. Gary Fleder).
Maurice Jarre *A Taste of Sunshine* (Ralph Fiennes).
Adrian Johnston *The Debt Collector, The Darkest Light, The Last Yellow, Old New Borrowed Blue.*

Hummie Mann *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain.*
David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Tumbleweeds* (independent).
Anthony Marinelli *The Runner.*
Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).

John Ottman *Lake Placid, The X-Men* (d. Bryan Singer).
Van Dyke Parks *My Dog Skip, Trade Off.*
Shawn Patterson *The Angry Man.*
Jean-Claude Petit *Messieurs les enfants, Sarabo, Sucré Amer.*
Nicholas Pike *Delivered.*
Robbie Pittelman *A Killing, The Dry Season* (independent).
Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).
Basil Poledouris *Kimberly* (romantic comedy), *For the Love of the Game* (Kevin Costner baseball movie, d. Sam Raimi).
Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).
Rachel Portman *Untitled 20th Century Fox Irish Project, Cider*

House Rules.
John Powell *Endurance* (documentary), *Fresh Horses* (DreamWorks).
Zbigniew Preisner *Dreaming of Joseph Lees.*
Trevor Rabin *Whispers* (Disney), *The Deep Blue Sea* (d. Renny Harlin).
Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).
Alan Reeves *To Walk with Lions.*
Graeme Revell *Three to Tango, Pitch Black* (PolyGram), *Untitled Michael Mann Film* (Al Pacino), *Gossip.*
David Reynolds *Warlock* (sequel), *George B. Love Happens.*
Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).
David Robbins *The Cradle Will Rock* (d. Tim Robbins).
J. Peter Robinson *Waterproof* (Lightmotive), *Detroit Rock City* (Kiss movie).
Gaili Schoen *Dejà Vu* (independent).
John Scott *Shergar, The Long Road Home, Married 2 Malcolm* (U.K. comedy).
Eric Serra *Joan of Arc* (d. Luc Besson).
Patrick Seymour *Simian Line* (William Hurt).
Marc Shaiman *The South Park Movie, Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner).
Jamshied Sharifi *Muppets from Space.*
Theodore Shapiro *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).
Shark East of A (d. Ami Goldstein, David Alan Grier), *The Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).
James Shearman *The Misadventures of Margaret.*
Ed Shearmur *Blue Streak.*

Lawrence Shragge *Frontline* (Showtime).
Rick Silanskas *Hoover* (Ernest Borgnine).
Alan Silvestri *Stuart Little* (animated/live-action combination), *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer horror comedy), *Cast Away* (Tom Hanks, Helen Hunt)—both d. Robert Zemeckis.
Marty Simon *Captured.*
Michael Skloff *Cherry Pink* (d. Jason Alexander).
Mike Slamer & Rich McHugh *Shark in a Bottle.*
Michael Small *Elements* (Rob Morrow).
Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege.*
Mark Snow *Crazy in Alabama* (d. Antonio Banderas).
Darren Solomon *Lesser Prophets* (John Turturro).
Scott Spock *Free Enterprise* (William Shatner, d. Robert Meyer Burnett).
Michael Tavera *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).
Mark Thomas *The Big Tease.*
Joel Timothy *Waiting for the Giants.*
Colin Towns *Vig.*
John Trivers, Elizabeth Myers *Norma Jean, Jack and Me.*
Ernest Troost *One Man's Hero* (Tom Berenger), *A Lesson Before Dying* (Don Cheadle).
Brian Tyler *Final Justice, A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia), *Simon Sez* (action).
Chris Tyng *Bumblebee Flies Away.*
Michael Wandmacher *Operation Condor 2.*
Don Was *American Road* (IMAX).
Wendy & Lisa Foolish.
Alan Williams *Angels in the Attic, Cocos: Island of the Sharks* (IMAX), *Princess and the Pea* (animated feature, score and songs with lyrics by David Pomeranz).
David Williams *The Day October Died, Wishmaster 2.*
John Williams *Bicentennial Man* (d. Chris Columbus).
Debbie Wiseman *Tom's Midnight Garden, The Lighthouse.*
Peter Wolf *Widows* (German, animated).
Gabriel Yared *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).
Christopher Young *Killing Mrs. Tingle, In Too Deep* (Miramax).
Hans Zimmer *Gladiator* (d. Ridley Scott), *Roman movie*, *The Road to El Dorado* (DreamWorks, animated).

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 323-937-9890, or e-mail Lukas@filmscore-monthly.com

FSM



MEN AT WORK: Angelo Badalamenti, Mark Governor, John Ottman, Trevor Rabin

Quincy Jones III *Lighted Up.*
Trevor Jones *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Notting Hill* (Hugh Grant), *Animal Farm* (d. John Stephenson).
Benoit Jutras *Journey of Man* (IMAX).
Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls.*
Michael Kamen *Iron Giant* (Warner Bros.).
Laura Karpman *Dash and Lilly* (d. Kathy Bates, A&E), *Annihilation of Fish.*
Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).
Greg Kendall *Next to You* (Melissa Joan Hart).
Rolfe Kent *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen.*
Wojciech Kilar *The Ninth Gate* (Johnny Depp, d. Roman Polanski).
Brian Langsbard *First of May* (independent), *Frozen* (Trimark).
Russ Landau *One Hell of a Guy, Nowhere Lane.*
Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).
Daniel Lanois *All the Pretty Horses.*
Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).
Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).
Daniel Licht *Splendor* (d. Gregg Araki), *Execution of Justice* (Showtime).
Frank London *On the Run, Sancta Mortale, The First Seven Years.*
Evan Lurie *Joe Gould's Secret.*
Mader *Too Tired to Die, Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis).
Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye.*
Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).
Cliff Martinez *Wicked* (d. Michael Steinberg), *The Limey* (d. Steven Soberbergh, Terence Stamp, Peter Fonda).
Richard Marvin *U-571* (Matthew McConaughey, d. Jonathan Mostow, Universal).
Dennis McCarthy *Letters from a Killer* (d. David Carson).
John McCarthy *Boy Meets Girl.*
Stuart McDonald *Diaries of Darkness.*
Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attractions.*
Cynthia Millar *Brown's Requiem.*
Randy Miller *Ground Control.*
Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).
Charlie Mole *An Ideal Husband* (Minnie Driver).
Fred Molin *The Fall.*
Andrea Morricone *Liberty Heights.*
Ennio Morricone *The Legend of the Pianist on the Ocean* (d. Giuseppe Tornatore), *The Phantom of the Opera* (d. Dario Argento).
Tom Morse *Michael Angel, The Big Brass Ring.*
Deborah Mollison *Simon Magus* (Samuel Goldwyn).
Mark Mothersbaugh *Drop Dead Gorgeous* (Denise Richards, New Line), *Camouflage.*
Jennie Musket *B Monkey.*
Roger Neill *Big Man on Campus.*
Ira Newborn *Pittsburgh* (Universal).
David Newman *Broke Down Palace, Bowfinger* (d. Frank Oz).
Randy Newman *Toy Story 2.*
Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont).

MAIL BAG

READER
RANTS &
FEEDBACK

Well-Tempered Wendy

Thank you for the long, beautifully done interview in the March issue. Only one knee-jerk donkey-butt comment stereotyping me snuck in (the devil made you do it?) but the rest was just fine. Jeff Bond and I had an enjoyable conversation, too. Truly, I'm not deserving of the space and focus you gave, not when I've composed only a few film scores, compared to greats like Goldsmith, Bernstein, Broughton, and other sublimely good notables. The films I've worked on sort of "fell on my head," as I have few industry contacts, no agent, and mainly compose music for my modest solo album projects.

For the second time in an interview I made a comment that comes across as both idiotic and cheeky. I replied to one of Jeff Bond's good questions about *Tron* that this was the first film score in which synthesizer and orchestra were combined as equals. But the wording gives a false impression that this was the first time a film score *combined* these two forces. Wrong. Jerry Goldsmith probably gets the credit on that—his score for the early '60s *Freud* has both orchestral and electronic media in it, for example. Before I composed *Tron* there were also examples of early synthesizers as a member of an orchestra, or the mixing of studio electronic tracks with a live ensemble recording to achieve something that's a bit of both.

What I was about with the *Tron* score was a point of degree: to elevate the synthesized portions into a totality that was timbrally and *in performance* as sophisticated as any acoustic score. Then one could write music for *two equals*, where much of the time a listener really can't tell what parts are acoustic, what parts synthesized. (Many reviewers of the film/soundtrack get confused—which gracefully proves we succeeded!) Doing so

required a certain maturity of the electronic medium, not really attainable until the early '80s. Elaborate new timbres and controller interfaces had to be integrated into the whole job, carefully built and then saved as a library, to qualify for these standards I'd sought all my career.

To me this was an inevitable, important marker to pass, a measure of a certain degree of maturation of the medium I'm most associated with, and represented the challenge with which I approached that Disney score. From that perspective, *Tron* embodied one measurable increment forward. Of course there were precedents, I ought have said that. For those who preceded my small steps, like Goldsmith, many thanks deeper than I can say. And for those who have carried the banner forward: you've made it all worthwhile. Please carry on!

Wendy Carlos
New York, New York

Wendy Carlos has a great web site at www.wendycarlos.com; check it out for information on her past, present and future projects.

Thank you so much, "Mr. Bond, Jeff Bond" for the best interview with Wendy Carlos that I've ever seen (Vol. 4, No. 3). Excellent and insightful! In tandem with *Newsweek's* "Kubrick's View" (March 22), I was also treated to a deeper understanding of Stanley K., a richly textured Hollywood icon if there ever was one!

Larry Deming
Bethel, Connecticut
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Digging Goldsmith

In response to your recent comments about Jerry Goldsmith's '90s output, wasn't there a published interview with him a while back, where he claimed always to have been frustrated at having written scores with great thought

and subtlety, only to have most of it completely buried by the rest of the film's soundtrack? And that his response in his later years is simply not to bother—he writes what will serve the film as heard, and not try for more?

If so, it's unfortunate that he develops this attitude at a time when he has the highest fan attention in his career, and the highest percentage of released soundtracks. It's important to note, though, that the films themselves don't suffer—just those of us who listen to this stuff out of context.

David Corkum
Dartmouth, Nova Scotia
Canada

It sounds likely that Goldsmith said this, but I would want to hear the exact words and context. Even though he's written in a more streamlined manner in recent years, he still



works just as hard, and is not one to apologize for his efforts. It's just too bad that the whole paradigm of movies and movie music has shifted to one less interesting for soundtrack fans.

Iwanted to applaud your article in FSM, "The Artist Who Did Want to Change" (Vol. 4, No. 3, pg. 33). It was a relief among all the (mostly deserved) jubilee around Goldsmith's 70th birthday. Everybody keeps saying how versatile and innovative

Goldsmith is. The problem is: He "only" was until the mid-'80s; he isn't anymore. Your column brought this and his artistic development into perspective. I especially enjoyed your sarcastic comments on Goldsmith's recent fondness for live concerts. I can understand why he loves this kind of direct interaction, but for many serious film music fans these compilations of sing-along main titles and love themes aren't very satisfying, especially with a composer like Goldsmith. You're right: Goldsmith never will be Henry Mancini (thank god), just like Alex North or Bernard Herrmann (and I'm sure they wouldn't have tried). I think it's a disservice to his genius to reduce his complex compositions and arrangements to easy-listening "pops" tunes. Goldsmith has the caliber to give film music concerts that could promote the art of film music beyond an audience of popcorn-crunchers. It's a shame that he doesn't seem to see it that way.

Lothar Derichs
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The Fan Who Fell to Earth

I couldn't disagree with you more on *Ronin* (Vol. 3, No. 10), aka *The French Connection* meets *Mission: Impossible*. Possibly the most overrated movie of '98, with the possible exception of *Saving Private Ryan* (little more than a 70mm backissue of *Life* magazine; also see *Schindler's List*) and *The Truman Show* (the movie of a thousand POV's and not an ounce of narrative logic to connect a one)

ying for a three-way tie. My partner and I couldn't bear to see the film out to its derivative conclusion—it was so formidably bad. And made all the more so by yet another know-it-all American wash-up, as played by the ever-redoubtable dilettante De Niro, casting his imperious shadow over the better-dressed continent of quarreling accents. The hubris!

The generosity you've demonstrated toward composer Elia Cmiral's contribution is equally

curious. In fact, I was more astounded by the poor spotting choices than by his limited dramatic skills as a composer. I was actually compelled to mute the volume to better ascertain if the film would have been better served without it. Not surprisingly, neither the camerawork, nor the editing were of sufficient merit to lend even the supposedly "must-see" car chases dramatic momentum. In any case, the hoopla over *Ronin* strikes me as a desperate reach by the film critic community to salvage something, anything, from the meager fare for adults offered up in 1998.

On another subject, even though *2001* possesses a conventional linear narrative, Kubrick's unsentimental POV precludes the possibility of an interpretive voice whose modus operandi would function in direct conflict with his own. Though the esteemed composer's work on the film is dramatically cogent, Alex North's music is obviously too expository, too self-conscious of place and time to properly complement the director's dispassionate eye. And not to give the director more credit than he is due, the novelty of the film is, of course, its overtures to melodrama without the standard accompaniment: action-specific music and time-conflating editing to incite a purely visceral response in the viewer. Would that Kubrick have properly explained his aesthetic intent to North, I have no doubt the composer would easily have presented the director a music score as deliberately evasive and as casually enigmatic as the "classical" mélange of the director's own choosing.

Of course, it's more difficult to swallow the same kind of pill with *The Exorcist*, if only because the clash between its hilariously trashy interludes and cinema vérité histrionics dispel any conceivable notion you're watching anything other than a shlocky "B" movie with "A" movie pretensions. Conceivably, the movie would work any one of three ways: without music, with Lalo Schifrin's score and then, of course, just the way it is. I find

the film hysterically bad myself. I much prefer *The Omen*, if only because it doesn't presume to take such preposterous subject matter so seriously and secondly, because Goldsmith sees fit not to do otherwise, it provides an obviously macabre underscore for an obviously dumb movie. I suspect Lalo Schifrin thought the same thing about *The Exorcist*. Bernard Herrmann evidently did.

Guy Reid
The Planet Mars

The Mush of Zorro

Just received the latest FSM issue (very nice!), and I had to comment on Andy Dursin's list of the top scores of 1998, principally his choice of *The Mask of Zorro* (Vol. 4, No. 3, pg. 24).

Everyone seemed wowed by James Horner's integration of flamenco and Spanish rhythms into the score. Personally, I thought it supported the film fine, but divorced from the images, it was bland, and just as derivative as everything else he's written in the last five years. To me his integration of "Spanish" idioms is equivalent to me frying up some chicken, chopping it into pieces, wrapping it in a flour tortilla and trying to sell it as authentic Mexican food.

I know I cannot separate my judgment from the context in which it comes from (I am Spanish, and so have grown up with a lot of "real" flamenco music), but there you go. I should also mention that I had high expectations for the film since critics were falling over backwards for it, but I felt severely let down. The film suffered from the *Batman* syndrome (too many heroes and villains), laughable dialogue, Catherine Zeta-Jones doing nothing but pout and look pretty, and "Zorro" (whoever he was) not really emerging until the last few reels of the film—to say nothing of that absurd "flamenco" dance between Banderas and Zeta-Jones.

People said it was better than the recent crop of action movies,



and they may be right, but it was mediocre and I can't get excited about mediocrity, no matter how poor the competition.

Juan-Luis Sanchez
Beverly Hills, California

Breakfast with Barry

On Saturday morning, March 13, 1999, at exactly 11:35 am at a place called The Screening Room in New York City, I met a man I've wanted to meet since 1968 when I first heard his music: film legend John Barry. He was charming to his many fans who showed up for a preview of his new CD entitled *The Beyondness of Things*. He told some wonderful stories, and then talked to everyone personally, signing autographs and posing for pictures. When he left at around 4:45 pm, everyone who attended knew that a magical afternoon had just happened. We could all tell that Mr. Barry also had a ball.

Barry said that there was a good chance that he would be playing at Carnegie Hall in the spring of 2000. He honestly loved talking to his fans. Another interesting thing that he said was that he was responsible in 1996 for composer David Arnold to be hired by the Bond producers. Barry couldn't have enough praise for Arnold's work on the last Bond movie, and looks forward to his score for the new one, *The World Is Not Enough*, coming at the end of 1999.

Barry said he gets a lot of his inspiration from the fact that his parents in 1942 saved his life by getting him out of the school he was attending, just hours before the place was bombed, and 40 of his classmates and 12 nuns were all killed. He said that a day doesn't go by that he doesn't think

about that terrible day, and that a lot of his mood music is a result of what happened.

Thank god for all of us that John Barry wasn't in that school that day. Thanks, Mr. Barry, for a wonderful afternoon.

*Robert Prion
Woodbridge, New Jersey*

The Greatest Letter Ever...?

I would like to comment on Trevor Willsmer's review of Alfred Newman's score for *The Greatest Story Ever Told* (Vol. 3, No. 10, pg. 34-35). First, however, I have some news for Ray Faiola. Ray's contribution to this issue was a programming guide to assist the novice listener in finding his or her way through the 3CD Rykodisc set. In describing track 10 from the CD containing the original 1965 soundtrack album, Ray makes the following statement: "While the cues are condensed, the first 1:46 was not part of the 'Via Dolorosa' that survived in the Ken Darby collection. Based on the original conductor part cue listings, and the nature of the music, it is possible it was composed and added after the preview." This mysterious piece of music at the beginning of the cue is the introduction to the first movement of Verdi's Requiem. Jeff Bond also points this out in his liner notes for the set. It was used in place of Newman's introduction by edict of George Stevens.

Now for Willsmer's review, which begins with the observation that *Greatest Story* may be the most schizophrenic of all Biblical epics. This is a fair statement—but the same sort of thing could be said about his review. In the first half of his piece, he argues that the score is not really very good (in essence, this is what he is saying, even if he doesn't know it); in the concluding paragraph, he tries to wiggle out by finding things to praise in the music. But since these are the same things that he has just denigrated, the reader is left in some confusion. Willsmer seems to have two basic arguments: (1) Newman's score as composed from the outset was seriously flawed because Newman shared George Stevens's bad taste (as

opposed to the thesis that the score itself was fine until Stevens chopped it up; (2) Alfred Newman's scores do not sound like Miklós Rózsa's scores.

Consider his first argument: "There is [in the movie] the feeling of constantly rubbing its worthiness and sense of its own importance in your face, an approach that unfortunately extended to Alfred Newman's score." I cannot help it if the two CDs of actual score sound self-important to Willsmer; that is a question of taste. But it is a fact that the basic themes and melodic ideas that Newman employed were composed before he viewed the rough cut of the picture (all eight hours of it!). Stevens insisted on hearing what Newman had come up with, and it is certainly true that he and Ken Darby still had some tinkering to do with the material before they played it for Stevens. However, the genetic elements of the score took shape in Newman's mind independently of any aesthetic contribution from Stevens. Sure, he had to make changes, but that is what is at the heart of the controversy over this score. The changes demanded by Stevens were so drastic that they amounted to "tossing" the score. In other words, the score was mostly suppressed because it did not fit in well with Stevens's vision (in Stevens's judgment, which wavered a good deal with this project).

Now to Willsmer's second point, to the effect that the high quality of Rózsa's Biblical scores ought to have some bearing upon the way that we evaluate Newman's. He does not state his point this baldly, but I think this is what he is driving at. The fact is, many critics today simply do not take Newman seriously as a composer (Royal Brown's dislike of Newman is well-known). Was Newman overrated as a composer during his lifetime? Absolutely. Newman was primarily a conductor. He started composing when he came to Hollywood because he had to. It is no secret that he had little formal training as a composer. What he did possess was a phenomenal amount of talent for it. What is bizarre is that so many critics view his style as "conven-

tional," for some reason. Self-taught composers are rarely conventional; look at Berlioz, Rimsky-Korsakov, Takemitsu. Newman is no different. He is always grouped with Korngold and Steiner for historical purposes, but he was not trying to sound like either one of them, and he doesn't. In fact, when it comes to composing, Newman clearly belongs in the minimalist camp. Comparing him with Rózsa is interesting, but the comparison can have little bearing on one's ability to judge Newman's accomplishment. Rózsa was in a class by himself when it came to scoring films based on historical subjects. No other composer I know of had a period in his career like the run that Rózsa had between *Madame Bovary* (1949) and *Sodom and Gomorrah* (1963). He stands as the acknowledged master of the genre.

This brings us back to the question of Newman's reputation. I have already said that his music was overrated in the past. It was entirely natural for a reaction against it to set in. But the reaction, not surprisingly, seems to have produced a kind of skepticism about Newman's fundamental ability as a composer. This goes too far. You can like him or dislike him, but there is nothing equivocal about his musical talent. Willsmer criticizes the score for *Greatest Story* because it is "profoundly fatalistic in tone, with little joy in its heart." He is right, it is fatalistic in tone. So what? The film is not a bad film because it just does not work very well as a movie, and for a whole lot of reasons. But there is nothing inherently wrong with wanting to face up to some of the grimier realities of the Roman world that Jesus inhabited. Suppose Alex North had written a score for one of these Jesus epics. In fact, let us suppose that he had scored this particular one instead of Newman. I think it is a pretty good bet that the result would also have been fatalistic in tone, probably a whole lot more so. If that had been the case, the critics would now be yapping about what a great approach Alex North had adopted, how much of a departure it was, etc., and there

would not be many who would be apt to set his score up against one of Rózsa's for purposes of vetting its worth. Alex North is accepted today on his own terms; Newman is not. It is as simple as that.

Overall, Newman's score is a fine piece of work. Do I have reservations about portions of it? Sure. Take the discarded chorus titled "Lazarus, Come Forth!" The introductory passage has an amazingly visionary quality to it; the chorale that emerges from it has a strain in it that spoils the effect, however. The chorus that Newman (and Darby) wrote for the end of the film is much more successful, and it does not sound remotely like Handel.

John M. Barry
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Gerhardt the Great

The passing of Charles Gerhardt is a huge loss for the world of film music (Vol. 4, No. 4, pg. 48). His Classic Film Scores series introduced film music to mainstream classical and popular buyers, and ignited orchestral film music as a major marketing and artistic tool. It also introduced Erich Wolfgang Korngold to the public beyond insomniacs watching late shows on TV.

The uniqueness of the series lies in the perfection of every aspect of the productions. George Korngold's production values are unrivaled. Gerhardt's conducting is totally sympathetic. He plays this music as seriously as if he was conducting Beethoven or Mahler. The National Philharmonic Orchestra outclasses any playing consistently heard in any other group of film music recordings. Gerhardt's arrangements, where applicable, are less appreciated. He virtually recreated "The Creation of the Female Monster" from *The Bride of Frankenstein*. Christopher Palmer's arrangements speak for themselves. The sound, engineered by Kenneth Wilkinson, is magnificent, and ranks with the greatest analog recordings in history. It goes without saying that the sound is better than virtually any contemporary digital recordings. Wilkinson is a legendary

engineer and the albums were recorded in Kingsway Hall, which is arguably the greatest recording venue in history. With this unique confluence of talent, these recordings will never be matched.

Arthur Lintgen
Rydal, Pennsylvania

Exorcising Lalo

I greatly enjoyed the informative essay on *The Exorcist* and Lalo Schifrin's unused original score for it (Vol. 4, No. 2). In 1973-74 I was a teenager working

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at the Northpoint Theatre in San Francisco where it opened. I saw and heard this film many dozens of times. So it was with great interest that I read that the CD in the boxed set was available. I purchased it. After listening to all of the tracks that I was familiar with, Lalo's original score began. I have to say that, for the most part, most of his score has a similar "feel" to some of the tracks that were used in the film. Granted, I'm not the director or producer of the film—just someone who thinks that the 11-minute suite that was recorded by Schifrin could have worked. It fits. I agree with Schifrin that it's perhaps the best thing he's written, particularly the music for the unused trailer. Would Schifrin consider releasing the complete unused score someday?

David J. Moraza
Brooklyn, New York

The problem is that, as the article explains, Schifrin's sessions were halted before he could finish recording his score. He—or someone—would have to do a new recording to hear the rest of it, an expensive proposition, and Warner Bros.—not Schifrin—owns the rights.

Sci-Fi Sensations

On reading Jeff Bond's favorable review of the TVT *Sci-Fi's Greatest Hits* series, I purchased all four, and was also impressed by the imaginative selection and the quality of the transfers, though I too regretted the absence of a number of worthy additions including *Earth 2*, *Stargate SG-1* and the TV *Poltergeist* series. However, I was puzzled by reference to David Bergeaud's theme for the new *Outer Limits* as I was under the impression that the music for this series was written by two gentlemen named Mark Mancina and John Van Tongeren...? Also, I'm sorry Mr. Bond failed to note the listing for the *Omen* excerpt in the booklet, which bore the title "Ave Santini" (!). (Those Italian devils, they make you an offer you can't refuse...!)

Steven J. Haller
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Star Trek: The Missing Pieces

It may be impossible to fully expound on the greatness of the score for *Star Trek: The Motion Picture*, but of all the reviews written of the new expanded CD, your editorial in the March issue comes the closest. Alas, I'm afraid Boudicca Stevenson's assessment of the expanded release is all too correct. Many cues are still missing such as those for the transporter malfunction scene and the Enterprise making first contact with V'ger.

It's just not good enough. Not when the *Star Wars* scores have been reissued in their complete form, but then this was to tie in with the Special Edition cinema releases. Jeff Bond, writing in *Sci-Fi Universe*, said he hoped this treatment would become the norm for all the great scores from the late '70s and early '80s. Not

for *ST:TMP* it seems.

Part of the problem stems from the peculiar attitude which many composers seem to have towards fans and their own music. Jerry Goldsmith was apparently reluctant to get involved in the *ST:TMP* reissue. John Barry has stated that he "doesn't want to know" about his past work. I somehow doubt that we'll ever see a reissue of the complete score of *On Her Majesty's Secret Service*—my own nomination for greatest score ever written.

Ed Reilly

13 Orchardstown Avenue
Rathfarnham, Dublin, Ireland

Thank you for the gratifying and bullseye-on-the-mark editorial on the *Star Trek: The Motion Picture* soundtrack rerelease! You put into words my feelings exactly regarding this auspicious event. You managed to nail down the impact and prolonged influence of Goldsmith's benchmark. I started buying soundtracks with the influence of *Star Wars* and *The Fury*, but I became a devout collector at the hands of *ST:TMP*. I have never been the same since. Shame on those who are complaining about alternate cues and the like! Isn't 20 years enough to wait for this?

Second, congratulations on another phenomenal CD: *The Flight of the Phoenix* answers yet another collector's prayer. A fine packaging job to boot. You and yours really do fine work. It is getting scary, though. Either you and the FSM gang were under the same influences as I over the last 30 years, or you're psychic! Every release by FSM has been a major soundtrack coup: *Fantastic Voyage*, *Poseidon Adventure*! Dreams come true, and thank you!

Which brings me to my third topic. After finding such a secure place in your magazine to know that you're not alone in the soundtrack collecting world, being reaffirmed every month with terrific articles and new releases, I found it very disheartening to read your pleading response to the "Good CD Hunting" letter in the last issue (Vol. 4, No. 3, pg. 11).

Are we really that isolated that

you can refer to the *Flight of the Phoenix* collectors in the dozens? I nearly fell off the couch at the thought that people weren't going to buy this CD because of the *Phoenix*, not in spite of it! Admittedly if anybody should really know, it would be you. You have your fingers on the pulse of this industry and clique. I've been reading your magazine since it was a few stapled pages and admire your accomplishment in the current incarnation of FSM. Along with that, isn't there at least some mass out there drooling over these releases and collecting your FSM CDs? My world shrank a bit when you started talking about CD purchase numbers at 500 and below 250 so far for Gerald Fried? Where are your readers? (Damn it, people, trust FSM, these are gold!)

I join you in your admonishment of those who are not jumping on the purchase bandwagon for these limited release items. I learned a long time ago with Varèse Sarabande purchases—buy them when you see 'em, or you'll be sorry later.

As for what remains, I'll submit again my titles for FSM's next batch, as you seem to have the ability to pull almost anything from the studio archives: *Whose Life Is It Anyway?* (Arthur B. Rubenstein), *Countdown* (Leonard Rosenman), *The Challenge* (Jerry Goldsmith). Let's get an expanded *Space: 1999* Barry Gray CD out before the end of the year! Good luck, gentlemen.

Matthew Johnson
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We're up to 400 on the Fried release, which we're using as the barometer of how obscure we can get and still make our money back. Thanks for your support!

Addled by Addison

Until the demise of John Addison I did not realize that it was this gentleman who wrote the scores to two of the films in the 1950s that account for my passion for film music. Both were Alan Ladd adventure films: *The Black Knight* and *Paratrooper*.

While people are aware of

Addison's contributions to film music in the 1960s, his contributions in the 1950s are rarely mentioned; with the revival of film music through the limited production run of CDs I was hoping that someone might be induced to make such an attempt to preserve a portion of his magnificent scores from the Golden Age of cinema. Perhaps his family might be interested in such a project.

With respect to *The Black Knight*, an album was indeed contemplated. An announcement of the pending release occurred and I spoke to an individual who had actually seen the album in my quest to obtain a copy. Obviously, the release was halted. As an ardent fan of Miklós Rózsa I can only say that John's score for *Black Knight* rivals *Ivanhoe* or *Knights of the Round Table*.

With respect to *Paratrooper*, John wrote the scores to a number of war films in the 1950s. I can only say his soundtrack was the equivalent of Ron Goodwin's *The Battle of Britain* or *Where Eagles Dare*.

Would our friends at Marco Polo be interested in doing a tribute to John's work in the 1950s, for example, or could the original tracks be upgraded or the record of the *Black Knight* be located and converted on to a limited run of CDs through either Screen Archives or *Film Score Monthly* so that people would have some appreciation of the magnificent music John wrote in the 1950s?

Wayne Rayner
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Canada

Wayne, that last paragraph of yours is only one sentence—who do you think you are, Jeff Bond? Addison did most of his films in England, which makes them harder for us to try to release. We'll look into his filmography; thanks for the suggestions!

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SCOTT SPOCK

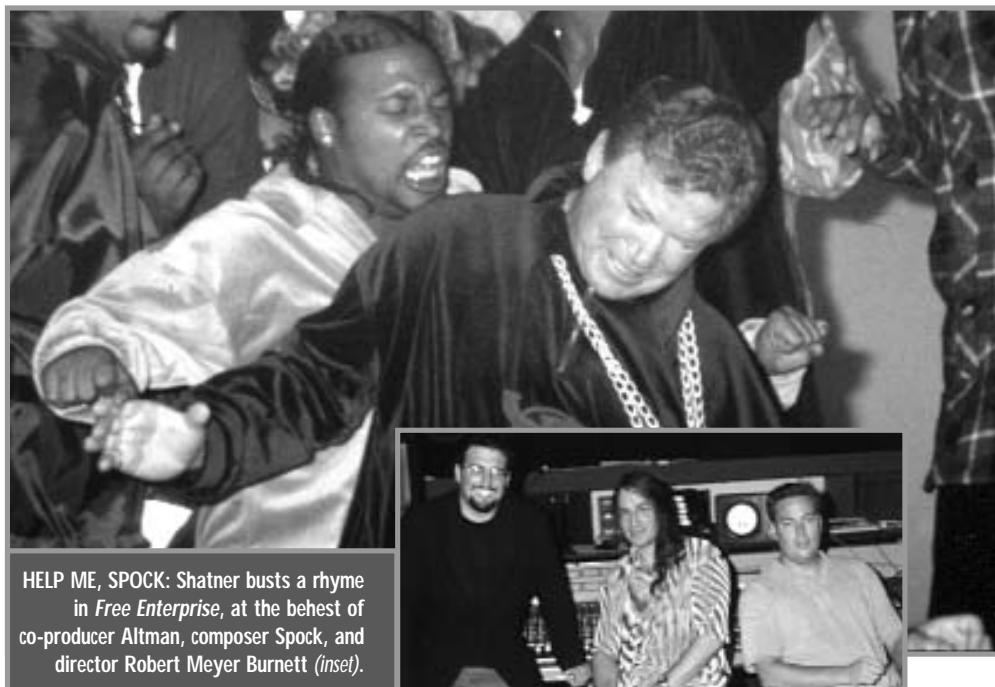
Free Enterprise

When you're a musician named Scott Spock, your fate is pretty much preordained. Sooner or later you will write music for something connected with *Star Trek*. That fate befell Spock when he hooked up with one of the producers of *Free Enterprise*, a movie about two thirty-something Trekkers whose lives are changed by an encounter with Captain Kirk himself: actor, author and singer William Shatner. Directed by Robert Meyer Burnett and co-produced by Mark Altman (former editor of *Sci-Fi Universe* and prolific "Trekspert"), the film actually received protest threats from some *Trek* fans who were evidently concerned because the movie depicted Trekkers not as maladjusted, overweight nerds, but as good-looking guys who get lots of dates.

Spock does not deny that his name played a part in his hiring on the movie. "There were always comments made about that," he laughs. "Everyone in the building calls me Spock, so I think it was a big plus for me to get the gig." Spock's prior jobs include scoring Forrest Whitaker's HBO movie *Strapped* and arranging for performers like Chaka Khan and Diana Ross. While working with *Free Enterprise* co-producer Dan Bates on a thus-far unreleased feature called *The Heist*, Spock took the time-honored method of landing his next gig by hooking up with the film's editor, who turned out to be future *Free Enterprise* director Burnett. Burnett in turn introduced Spock to Altman. "Those guys were great because we were in the same age bracket, so we grew up telling the same stories and going through the same stuff, and the movie reflected a lot of the things in all of our lives. They gave me the script in its early form and I really fell in love with that from the beginning, so we kept in touch."

Burnett and Altman's backgrounds as longtime *Star Trek* fans had a major impact on their ideas for scoring the film. "Everything revolved around 'You remember that one episode of *Star Trek* where that one theme plays when the green monster comes on? Well, we want something like that, but with your own flair on it.' So basically almost every cue they would point to something in a *Star Trek* episode and say, 'Capture that vibe,'" Spock explains, who adds ironically, "When it came down to some of the

Captain Kirk Takes the Rap



HELP ME, SPOCK: Shatner busts a rhyme in *Free Enterprise*, at the behest of co-producer Altman, composer Spock, and director Robert Meyer Burnett (inset).

other pieces like the love theme, that came from the heart."

Despite their love of old *Star Trek* music, the filmmakers initially wanted very little scoring. "Originally it was a lot of songs from the '80s and they wanted to make it mostly that. But they realized that for a lot of the jokes to come through, specific music was needed to fit certain situations. I actually wound up replacing some of the songs that were in the picture because they would have one in place and ask me what I could do with that particular scene, and they wound up liking what I did versus the song, so there's a lot of score in there now. It ranges from orchestral pieces to funky pieces to alternative stuff, to a jazz piece during the Jerry's Deli scene. Or even silly knockoffs of old Mexican music."

While much of the score consists of low-key transitional material, Spock took a thematic approach to the work. "There are recurring themes through the whole film. Whenever you see Mark or Rob there's always the same vibe happening for the two of them. The Full Eclipse editing bay had its own theme and then the love theme shows up three times in the film." Spock's score is essentially electronic: not a

problem for a person of his special heritage. "Being a Vulcan, I deal with high technology all the time," the composer jokes. "I have racks and racks of computers and synths and samplers, but occasionally when it's needed I'll bring in a live player. Everything's sampled in this film."

Spock's biggest challenge were the movie's dual opening sequences, flashbacks to Burnett's and Altman's childhood. Young Rob is seen being beaten up by a school bully for wearing a nerdy sci-fi uniform to school, while young Mark attempts to see the opening-day screening of *Star Trek: The Motion Picture* despite enormous obstacles. For Spock, the difficulty was in pleasing Burnett's and Altman's retroactive views of their childhood experiences. "They were really meticulous about how they wanted their childhood themes to sound. I know when they were watching it and listening to the music they were saying, 'Does that reflect me as a kid? Is this going to make me look more like a hero or more like a fool?' Those cues were hard; I had to do them a number of times to really get them right. We worked really well together: Mark has a real vast background on knowing scores. He's not a musician but at the same time he knows a lot about music for television and film. He had good ideas and great ways of explaining them. And Rob had a great background in '80s music so he knew exactly the right songs

Meet the composers of *Affliction*, *Free Enterprise*, *Election* and TV's *Futurama*

to pick. It was fun to do the score because they had everything they wanted in their head and were really good at explaining it."

The *Free Enterprise* soundtrack (featuring songs and a brief suite of Spock's music) will be released by Nettwerk Records; the movie will premiere in June. Spock's current assignment involves a song designed to usher in the new millennium, written by the Dalai Lama with input from Sting, and to be performed by Mariah Carey. Sounds incredible, but remember: Vulcans never bluff.

—Jeff Bond

CHRISTOPHER TYNG

Futurama

With Warner Bros. shutting the doors on its live animation scoring, the days of cartoons being scored by full orchestras may seem to be at an end. But 20th Century Fox and *Simpsons* creator Matt Groening are keeping the flame alive, with continuing weekly scores for *The Simpsons* (by Alf Clausen) and now Groening's new series, *Futurama*, for which composer Christopher Tyng got the high-profile gig on the basis of a demo tune.

"We heard about the show and its sensibility, that it was this retro-future aesthetic meets a more modern remix style of music, which is something I'm very into," says Tyng. "So I sat down and wrote a piece of music for the show, and that eventually turned into the theme. All we really wound up doing was spending a little more time on the production of it to make it come alive. It's a very quirky piece of music in that it has a lot of old monophonic synthesizers and retroactive equipment—an early-sounding palette of synthesizers and then this very current drum-loop sensibility underneath it. I sat down and tracked all these drum loops and processed them, so that's the basis of this drum and bass groove."

Much of the theme's unusual sound comes from Tyng's choice of instrument to carry the melody. "We decided to make tubular bells our melody instrument, which is kind of funky and out there. Because of the kind of music it is, it lends itself to remixes, so we're going to try to do a remix of the theme every week with various and sundry changes. I got a mariachi band to do the theme, and we're going to do a marimba ensemble, a gamelan ensemble—on the next show I'm working with a glass harmonium player, so I'm going to have him play it—and we're going to take all these snippets and incorporate samples to use as the raw material to do remixes of the theme."

Tyng also has an idea for a running opening gag akin to *The Simpsons'* weekly couch

intro. "We're going to get the actors to do snippets of show dialogue—we put a countdown into the beginning of it which we thought would be a cool startup gag once we got it established, that the countdown would change on a weekly basis. On the shows we've done so far the characters have been counting for one reason or another, so we're going to have different people doing different numbers and play around with it a lot. The idea was to give it a very simple bass that's really recognizable, like a garage band doing an old '50s rock and roll three-chord tune, and then put tubular bells over it—"futuristic" in the way the '50s or '60s thought the future would sound like—and end up with this hybrid pop tune that we could then continue to change."

Tyng has worked in episodic television before with Steven Spielberg's *High Incident* and *The Edge* with Julie Brown, but he's aware that the weekly grind on *Futurama* (on which he will serve as the sole composer, just as Clausen does on *The Simpsons*) poses special challenges. "It's a very insane schedule, but we have a well-oiled machine and I have a great music editor and a great orchestrator; and the one nice thing about television is that there is a certain amount of regularity to it. They do lock picture when they say they're going to, and we've got about ten days with a locked cut, which is not enough, but it's enough to get the job done."

The philosophy behind the background scoring of the show involves several components. "The visual aesthetic of the show is, again, what the '50s or '60s generation thought the future was going to sound like—

it kind of uses the Chrysler Building as a visual aesthetic; it's this retro-future world. So one thing we talked about was going to space-age bachelor music, to what people of that time thought the future was going to sound like as well. There's a tip of the hat to that aspect of it, to some of the really great space age and exotica composers like Martin Denny, Les Baxter, Esquivel and Jean-Jacques Perri. So a lot of the orchestration comes from stuff they were using at that point in time: a large, live ensemble."

Tyng states that *Futurama* will follow the *Simpsons* example of creating a sense of timelessness in the music that doesn't tie it to a particular era. "That has led back to an orchestra that translates to more of a universal level, instead of, 'Hey, let's do the latest Fatboy Slim thing.' That's part of where the sound comes from. The second component is a little bit of recognition of the cool stuff that is going on now: the sampling and remixing capabilities we have. I'll have the orchestra perform some piece of music with the intention that the music won't sound like that in the show—that it will be resampled, deconstructed, remixed and reperformed. And the last component is that the score plays the story. The theme and montage moments where the picture and the story gets into what's happening in the year 3000—like the suicide booths and pneumatic tunnels people fly through—then I'll go for a more futuristic thing. But by and large it's a more story-driven thing and the music needs to be subservient to the plot, and emotion is played in a fairly conventional way. We play straight man and let the jokes play on their own."

—J.B.

MICHAEL BROOK

Affliction

Affliction, written and directed by Paul Schrader, continues the man-slowly-loses-his-mind series that Schrader established with films and scripts such as *Taxi Driver*, *Hardcore* and *The Mosquito Coast*. This time, we're set in the bleak New Hampshire midwinter, where a sad-sack local law enforcer (Nick Nolte) must come to grips with his hard-drinking, abusive father (James Coburn, in an acidic and brilliant performance).

The evocative and often coarse *Affliction* score was composed by Michael Brook, best known for his dedication to world music and his collaboration with artists such as Nusrat Fateh Ali Kahn, Brian Eno, The Edge (of U2) and Sinead O'Connor. Prior to this, Brook's film experience had been limited, but illustrious. His work can be heard in sections of *The Last Temptation of Christ* and *Heat*, and he scored the IMAX documentary



MUSIC-O-MATIC: Composer Tyng braces himself for the heavy lifting required on *Futurama*.

Fires of Kuwait and Kevin Spacey's *Albino Alligator*. It was New York-based music supervisor Alex Steyermark who recommended Brook to Schrader. "He had done a couple of other films with Paul and had suggested that Paul check out my album work," the composer recollects. "Then Paul heard the score for *Albino* and thought maybe I'd be the right guy."

Schrader liked what he heard and brought Brook on board. His instructions were simple: the film needed mood. As Brook describes it, "a sense of unease, but not necessarily evil or scary, just a kind of tension and a sense of lack of resolution that builds throughout the film... That actually was one of the major dialogues that Paul and I had—you have to set a mood, but it should be ambiguous and open-ended." In fact, the film's musical themes required little direct connection to its storylines. Instead, the music needed to set a sense of homespun tragedy right from the start—a notion that we were watching a timeworn tale extend itself before our eyes. In Brook's words, "The themes are more related to how [Nick Nolte's character is] feeling: either desolate, or things are going bad, or a romantic, introspective mood."

Bearing this in mind, Brook took his first swipe at the main title music. While he was successful in capturing the rawboned melancholy of the film, both he and Schrader felt that it began the story a bit too dark a pitch. "I gave it away too quickly," recalls Brook. The score needed to start with a sober tone, yet it still needed to retain an element of emotional indistinctness. Otherwise, as the composer remembers, "you're instantly in this desolate, unpleasant tone that [Nolte's character] is experiencing throughout the whole film, and there's nowhere to go. It's kind of like coming in at full volume, emotionally." A few added major chords and a key change later, Brook and Schrader would have exactly what they were looking for.

Such trial and error refinement was commonplace in Brook's work. Most of the *Affliction* score mixes elements of live music (specifically a string quartet, acoustic guitar, bass and percussion), synthesizer, and electronic sound design effects. Brook composed most of his score at the computer by improvising, refining, editing, recording, re-recording, then starting again from any point within the continuum. "I compose by editing, so I generate a lot of material. Then it's like the description—when you want to make a sculpture of a horse, chip away at everything that doesn't look like a horse. I work, musically, that way... It's a continuous process. Often the first time I will come up with an idea it will be as I'm recording it, and that is what you'll hear in the final product.

A lot of the music I make, in a written score, would be quite meaningless because the sound is an integral part of the music. There's a strong timbral element of the composition.

"It's a slightly chaotic way of working, in that there's not this feeling of always moving forward; there are circular aspects of it. As you're recording you might be mixing in certain ways that are determining the final character of the sounds. But also, in the mix, you might go back and make a compositional change... It gives you flexibility, but of course, being the double-edged sword that it is, in some ways you don't know what you've got until it's finished. It's only in the final mix that the nature of the composition emerges."

—Doug Adams

ROLFE KENT

Election

If he had to pin it down, Rolfe Kent would rather include himself as a member of the film industry than the music industry. While it's true that his cinematic contributions have been almost exclusively musical (the main exception being his foray into producing on 1996's *Mercy*), Kent is more interested in seeing his music applied as a storytelling device. Paradoxically, this has made Kent all the more experimental as a composer; if a sound's primary justification is its dramatic function, then there's an entire world of sounds from which to choose—the limits and boundaries of traditional orchestration and styles need not apply.

In 1996 Kent joined forces with director Alexander Payne for one of his most popular applications of these tenets. Although *Citizen Ruth* told the satirical story of a Southern dim-bulb woman unwittingly caught up in the debate over abortion, Kent's score was flavored by Greek and Irish styles, and instruments like the bouzouki (a Greek lute), zither, and bagpipes. "Alexander is very interested in slightly tangential approaches as compared to the straight Hollywood approach... [He] has a very wry view of things, so [the music is] enabling people to also see things from that perspective," says Kent.

This year, Payne and Kent have set their sardonic sights on high school social politics with *Election*, starring Matthew Broderick and Reese Witherspoon. This time, the pathless-traveled has led Kent to bring a Spanish influence into his often groove-based score. "We incorporated some Spanish music despite the fact it's set in Omaha, which has nothing much to do with [Spanish] culture," says the composer. "I don't think the incorporation of these elements is in any way confusing. It's simply a flavor that, I think, gives



Reese Witherspoon gets the vote from Rolfe Kent in *Election*.

it a playfulness."

Director Payne—himself a capable cellist—would sometimes make specific requests regarding Kent's orchestrations, but it was Kent who originally brought the Latin-influenced tunes to the table. "Once you've found a melody that seems to, in some way, represent the core of the film, then the hard bit is over. [Scoring] the sad moments, the happy moments, all of that stuff is much simpler, logically. It's not wracking your brain, it's fun," asserts Kent, who claims melodies can come to him at any time, whether he's walking, conversing, or just playing with things in the kitchen.

"The main theme belongs to the Matthew Broderick character, essentially—although, it is also the theme of the film," Kent says of his habanera-style opener. "There is also this romantic element. This one character is always getting himself into romantic troubles; there are various ways of approaching that. One version is a kind of an out-of-control bolero. It's a variation of the main theme, but gets out of control, very fast, and very loud. In another seduction moment, it's a tango, giving it an utterly different flavor—a very romantic, Argentinean flavor with accordion, Spanish guitar, and full orchestra." Kent also acknowledges with a chuckle that he scored a few *Election* scenes with muted/un-muted triangle writing. "I'm very fond of the triangle. It must be a Mancini thing, but whenever I hear the triangle it makes me think of *The Pink Panther*—I love it."

Sections of *Election*'s music were finished before the film was cut, so several scenes were actually edited to Kent's music. Still, what the composer finds most heartening about the project is that Alexander Payne keeps returning to him to score his films. It's always nice to be asked to return, says the composer; "It means you've done something right."

—Doug Adams FSM

MAKING STAR WARS SING AGAIN

“JOHN WILLIAMS
COMMUNICATES SO
BEAUTIFULLY”
SAYS GEORGE LUCAS,
“THAT I CAN MAKE A
SILENT MOVIE.”

The *Phantom Menace*, the eagerly awaited first film in Lucas's new prequel trilogy to *Star Wars*, isn't a silent movie. But neither were films of the “silent” era, which depended on musical accompaniment to make their full effect. Lucas knows his film history, and will quote the great Russian filmmaker Sergei Eisenstein's dictum that “film is music.”

No one can think of the *Star Wars* movies without hearing John Williams's music. Williams's score has even gone beyond the films to become part of the soundtrack to people's lives. In February, Williams and the London Symphony Orchestra were back in EMI's Abbey Road Studios to record the music for *The Phantom Menace*; Lucas was there to hear his new movie for the first time.

Lucas says he loves music, and it's clear he does. He remembers the music in the films he grew up with—Liszt's “Les Preludes” introduced the old *Flash Gordon* serials, which were a primal source for *Star Wars*. He calls the trilogy his “space opera,” and there are many narrative and mythic parallels to Wagner's “Ring” cycle. He writes his scripts while he's listening to music; he listens to music when he's filming; he edits to a dummy track of existing music that gives each sequence the emotional charge he's looking for.

“You have no idea what John's music contributes to the films,” says actor Anthony Daniels, who plays the golden tin man, C-3PO. “The first time I saw any of *Star Wars*, Ravel's ‘Bolero’ was still on the soundtrack.”

It is easy to believe Daniels. In the first trilogy, Carrie Fisher's Princess Leia was flat-voiced, as plain, prosaic, and practical as a can opener, but from the moment the flute begins to intone her theme, she becomes pure romantic enchantment. The success of the film, and of Williams's music, helped restore the romantic symphonic movie score to popularity. The gadgetry in the film, and the technology that makes it possible, are futuristic, but the story is built on classic patterns—and, the scroll at the opening reminds us, takes place “long ago” in a galaxy far away.

Now there is an even older story to be told in image and music. Most of the time, Williams meets with the directors of the films he's going to score to “spot” the scenes that are going to need music; with Lucas, he knows, “we are going to play through everything.” There were 16 three-hour recording sessions to set down 900 pages of score, two full hours of music. The sessions were intense, exhausting, and utterly professional. As in every business, time means money, even though music represents only a modest proportion of the film's \$115 million budget.

Despite the necessary tension and attention, everyone was casually dressed—Lucas in jeans and cowboy belt, Williams in his usual pairing of dark pants and dark turtleneck—and there was the feeling of a family reunion. Williams was surrounded by some of his longtime associates, including sound producer Shawn Murphy and Kenneth Wannberg, who has worked as Williams's editor since *Valley of the Dolls* in 1967.

Some of the actors dropped by to listen for a while, including Ewan McGregor, who plays the young Obi-Wan Kenobi; Ian McDiarmid, who plays the evil Senator Palpatine; and Daniels, as neat as C-3PO, but not as fussy. McGregor, clean-cut and idealistic in the film, looks scruffy and unshaven in the studio, but that's because of a stage role he is playing every night. One day he brings his young daughter to the sessions, and under his breath advises her that George Lucas's jeans are not the best place to wipe fingers covered with melted “chockies.” *Star Wars* runs in the family: McGregor's uncle, Denis Lawson, appeared as a fighter pilot named Wedge in the first trilogy.

There's another special visitor. Williams introduces him to the orchestra—“Look who's here—the man who tamed dinosaurs and taught them to speak and act”—and the players applaud Steven Spielberg, whom they have already recognized with a gasp. Lucas cracks a joke at the expense of his friend since film-school days: “I just know he's going to take over...”

Spielberg has helped Lucas make these weeks a difficult time for their old friend, whom both filmmakers address as “Johnny.” Williams had completed his score to an earlier cut of the film. After consultation with Spielberg, though, Lucas had recently re-edited the sixth and final reel, the last 20 minutes of the film, which present simultaneous actions converging on the climax.

Williams tries to be philosophical about the pickle this has dropped him into. “If I hit the ground running,” he says, “I can write two minutes of music a day. If I were to have started all over again on the last reel, I would be ready to record in July—



IN LONDON JOHN WILLIAMS PUTS SOUND TO LUCAS'S NEXT ADVENTURE

BY RICHARD DYER

with the picture already in the theaters! So I've been making the music fit as we go along. That's why I'm constantly telling the players to drop measures 7 to 14."

GIZMOS AND PLANETSCAPES

This is not the place to reveal secrets about *The Phantom Menace*. The chases, duels, battles, and action scenes look exciting, and there are plenty of new gizmos, including a nifty double-edged light saber; there is comic relief from curious extraterrestrial creatures and humans alike; there are gorgeous images, cityscapes and planetscapes, and giant ships slice through space—the images directly reflect and expand upon the ones of the earlier films. There also seems to be a richer emotional texture: We are learning more about this story, who these people are, and how they got that way.

In the surge of pre-opening publicity some of the *Phantom Menace* secrets aren't so secret anymore—in fact, they haven't been secret for a while. Lucas has described the first trilogy as the story of the redemption of Anakin Skywalker, a.k.a Darth Vader. The three new films tell the story of how the golden child Anakin went over to the Dark Side.

Lucas says he had to know the backstory in order to write the original trilogy, but admits with a sigh that it's unlikely that he will get around to writing and filming the third trilogy he used to mention as a possible sequel.

"It's taken nearly 30 years to get this far, and there are two more films to go," Lucas says, "that will take six more years." Later, he makes a film maven's comparison to Orson Welles's *Citizen Kane*. "We've seen the sled, Rosebud, and now we're back to telling the story, which across the six films and 12 hours of screen time covers 50 years. Each of the six films is a short story, not a novel. When we began, all I hoped was that we could get the first *Star Wars* to pay for itself—and it was a very thin hope. I didn't make the movie as part of a business plan or because my intention was to make a hit movie. I made it because I liked it. And then it turned out to be a hit movie."

Asked why there was such a long delay between the two trilogies, Lucas says, "I wanted to do some other things with my life besides this. I wanted to raise my family." (Lucas's daughter Amanda, now 17, was adopted near the end of his marriage to Marcia Griffin; Lucas is also the single adoptive parent of Kate, 11, and Jet, 6.) Lucas had to wait for some of the necessary

technology to be developed—by his own galaxy of companies, which were financed in part by the profits from the *Star Wars* trilogy.

From the start, Lucas had a conception of the big story he wanted to tell. Williams, on the other hand, says that back in 1977 he had no idea that he was beginning the score for a trilogy—let alone a sextet. "I'm afraid I thought of it as a Saturday-afternoon movie," he says. "A good one, though." Richard Wagner wrote the text to his "Ring" cycle rather the way Lucas wrote the *Star Wars* films, working backward, but



JOHNNY ON THE SPOT: Williams conducting the *Menace* soundtrack at Abbey Road.

he did have the advantage of composing the operas in order, an advantage that Williams has lacked.

The Phantom Menace contains many familiar *Star Wars* themes—it was a thrill to hear the most famous of them all appear in the trumpets again—but there are also new themes for new characters. The old themes and the new ones combine as they range across the spectrum of cinematic experience. There is scary music, exciting music, tenderhearted music, comic music, noble funeral music, and music of heroic resolve.

The 8-year-old Anakin has a theme that Williams says "is the sweetest and most innocent thing you've ever heard." That's how it sounds, though alert ears will be uneasy when they realize it is built on a chromatically unstable 12-tone row. But wait a minute—isn't there something familiar about this? The principal horn player voices the question: "Isn't this Darth Vader's music?" Later in the film there is a big celebration in some kind of coliseum. There's some funny music, a children's chorus, a

A STORIED STUDIO, FROM ELGAR ONWARD

BY RICHARD DYER

ABBEY ROAD WAS A LEGENDARY RECORDING studio long before the Beatles started working in Studio 2 in the basement and had their pictures taken crossing the street outside.

The great composer Sir Edward Elgar made the first recording in EMI's new studio when he recorded his tone poem "Falstaff" with the London Symphony Orchestra in November 1931. In a photograph hanging in the downstairs hallway, you can see George Bernard Shaw following Elgar's score. The association of Elgar with Abbey Road is particularly meaningful to John Williams; Elgar is his favorite composer, and Jacqueline du Pre made her famous first recording of Elgar's Cello Concerto in this same studio. Generations of great classical musicians, including Maria Callas, have made famous recordings there, and generations of pop stars too; posters and album cover line the hallways.

Studio 1 is a large, hangarlike room in the basement, across the hall from where the Beatles worked; it's painted in fading blue. More than 100 musicians are seated in chairs on the parquet floor, their belongings strewn around them, complex figurations of

microphones arranged overhead. A large movie screen, visible to the conductor, if not to many of the players, is at one end of the room; the windowed control room is at the other, together with a closetlike wooden booth for the synthesizer player. Behind Williams sits his longtime editor Kenneth Wannberg, and behind Wannberg, two assistants hover over a computer, a duplicator, and pages of score. George Lucas sits at a worktable in the booth behind the console, filling legal-size sheets of yellow paper with notes as the sessions

march. "It's struggling to be the Imperial March," Williams says. Then he shoots a rare grin. "And it's going to get there."

COMPOSING IN RED AND BLUE

As it happens, not many *Phantom Menace* secrets were revealed during close observation of four days of recording sessions. Scenes from the film were projected out of sequence and without dialogue; the color registration was off; and most of the special effects were not in the work print yet (and music editor Wannberg points out that there are 2,000 special effects in this film, which works out to an average of almost 17 special effects per minute). More often than not the images were incomplete, with a live actor appearing in front of what looked like an architectural drawing, or an old print by Piranesi. These drawings, or just plain squiggles, represented what computers and special-effects wizards will fill in.

One of the new alien creatures in *The Phantom Menace* is called Jar Jar Binks, who looks like a friendly cross between a horse and a kangaroo; Jar Jar has eyes in the middle of his (or her) ears. (Lucas says he imagines his new species, then keeps

progress. He will look longingly at a doughnut, manfully refuse it, then, occasionally, succumb to the temptation of half a chocolate eclair—but only if an assistant eats the other half. He tells this reporter, who wants to know, the British

names for the principal American candy bars.

Down the hall, there's a canteen for the musicians with an elaborate, eclectic menu—everything from Cajun chicken to cauliflower Mornay one day. A garden links the studio to a residential building next door, where a small apartment is maintained as a hideaway for Williams. During the recording sessions for *The Phantom Menace* he futilely tried to take quick naps there; and he did eat his preferred lunch of deli sandwiches with Coleman's mustard, washed down with mineral water.

When Williams returned to Abbey Road in 1997 to record some new *Star Wars* music for the Special Edition re-release, the members of the London Symphony Orchestra gave him a standing ovation; they knew he had made them part of film history. Most of today's crackerjack orchestra is too young to have played in the original *Star Wars* sessions in 1977, but some of them had recorded *The Empire Strikes Back* and *Return of the Jedi* in this very room. Some of today's players were kids brought up on the trilogy. The principal horn told Williams he was so excited to be involved in the new film that he hadn't been able to sleep for three nights. And it was this same player who was the first to catch on to the secret of Williams's Anakin Skywalker theme.

Outside, around the corner from the London home of the great conductor Sir Thomas Beecham, a vendor sells Beatles T-shirts and reports with some excitement that the new *Star Wars* recording is going on inside. Over the years, the fence surrounding the studio has become a kind of community message board; pilgrims from around the world arrive to write their tributes to the Fab Four. The caretaker says the studio paints and whitewashes the fence every couple of months, "and a lot of good it does...." FSM

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on describing them to artists until they are able to draw what he has in mind; the process sounds a little like what police artists do in trying to create a suspect's portrait.) This may be a bit of subconscious tribute to Williams, whose superiority as a film composer lies not only in his musical ability but in his skill at reading an image and at sensing the rhythmic and emotional relationships images create in movement. Williams reads a piece of film and feels the music in it the way Schubert or Benjamin Britten heard music when they read poetry.

The condition of the work print may have been responsible for Williams's one misjudgment—about four seconds in the first hour of music he recorded.

The young Queen Amidala (Natalie Portman) stares out of a palace window; she sees a tower with spacecraft circling around it. Everything looks red, and when we see the tower, Williams's music surges triumphantly. Lucas doesn't cry "Cut!" the way directors do in the movies. But he does speak quietly to Williams in the control booth. He is quite clear about the emotional texture he wants. "I thought of this as a quieter, more romantic moment," Lucas says. "She's very sad. Sad and



FAN-NY LANE: Outside Abbey Road Studio.

"THE CHORUS IS SINGING IN SANSKRIT. THAT'LL GIVE THE FIGURE OUT," LUCAS EXCLAIMS.

romantic—the story of my life, the story of everyone's life. The actual color here is not as red as that—it's more blue." Williams listens thoughtfully. "I was too red," he admits, "when I should have been blue. I'll fix it tonight."

Lucas is full of praise for Williams's versatility and skill. "John's music tells the story. Each character has a theme that develops and interacts with the themes of the other characters; the musical themes connect the themes of the stories and make them resonate. He also creates an emotional context for each scene. In fact you can have it both ways, because you can play a scene against the emotions that are in it because the music is there to tell you the truth. The music can communicate nuances you can't see; it says things the film doesn't say."

And Williams is confident enough with Lucas to spring some surprises of his own. Unlike Spielberg, who enjoys coming into Williams's studio at Amblin Productions in California to sit on the piano bench and listen to the music as it emerges, Lucas usually doesn't hear Williams's score until it's being recorded.

One day 88 professional singers from London Voices arrive to record two episodes with chorus. One is funeral music for one of the film's emotional climaxes; the other is for the closing credits, a terrifying, primitive pagan rite that makes even Stravinsky's "Les Noces" sound tame. Lucas loves this dark, driven music so much he shows off the recording for Spielberg when he arrives. Spielberg says to Williams, "I'm glad I didn't drop around for a cigar on the day you wrote that." Lucas says Williams doesn't know it yet, but this music will accompany a crucial scene in the third new film.

The words the chorus is singing in this dark, demonic cue are clear, but the language is unfamiliar. It turns out it's Sanskrit. ("Sanskrit!" Lucas exclaims when Williams tells him. "That'll give the fans something to figure out.") Williams had been strongly affected by a phrase from an old Welsh poem by Taliesin, "The Battle of the Trees," that the poet Robert Graves had cited and translated in "The White Goddess." "Under the tongue root, a fight most dread, / And another rages behind in the head" seemed to fit the evil ritual. Williams arranged to have these English words translated back into the original Celtic and into other ancient languages. "I chose the Sanskrit," he says, "because I loved the sound of it. I condensed this into 'most dread/inside the head,' which seemed both cryptic and appropriate. For the funeral scene, I had my own words, 'Death's long sweet sleep,' translated into Sanskrit too."

At the close of the day, Lucas, Spielberg, and Williams line up against the wall in front of a *Star Wars* poster for a television interview.

"They call you Johnny," the interviewer remarks.

"You should have seen how young I was when they met me," Williams responds.

GETTING F-SHARP RIGHT

High tech will be everywhere on the screen, and in the studio there's far more of it than anyone could have imagined 22 years ago, when this adventure began. Williams's score is in a computer, which produces the parts for the players; even the speakers in the control room look like droids from the movie. "They have all this new stuff," Williams observes, a bit ruefully. "But we're all still down there trying to make sure that F-sharp is in tune."

Williams knows that not every F-sharp will be heard; he's a

team player, and Lucas praises him for that. "John knows the movie has to come first. Each participant in a movie is like a musician in an orchestra. Everybody—the sound people, the photographers, the special effects artists—has to be just as good as a soloist—but no matter how good he is, he can't be a soloist. It's my job to be the conductor."

Whether anybody will hear that F-sharp or not in the final film isn't a problem Williams lets himself worry about. Instead he concentrates on getting it right. The effect he is after may be subliminal and hidden behind dialogue, or the ricochet of light sabers, but it is still there.

The process for each musical cue is the same. The orchestra reads the passage through—and the LSO is famed above all other orchestras for its sight-reading. Then Williams rehearses the music, sometimes repeatedly. When it is ready, the passage is recorded, sometimes several times; Williams and the orchestra listen to the advice of the producer. Williams goes into the control room to listen to the takes, often accompanied by key members of the orchestra. Then they go out again and work until they get it the way they want it. And then they move on to the next cue. It's an exhilarating and exhausting process.

Nothing seems to ruffle Williams's composure or the old-fashioned courtesy that seems fundamental to his nature—not even 10 successive takes of the same passage. "Thank you," he says to the players after a problematic reading. "I have learned some more things that I needed to know. I think we can get it together better, and I know I can conduct it better." "Let's see if we can make a more noble sound," he will say to the brass and percussion, including himself in the equation. His experience shows in everything. "It's not too loud," he says, "but the sound is too close; it will obscure the dialogue." "Could you menace without getting louder?" he asks. "The audience should feel this rather than hear it." "Let me ask the harp not to play here—I think the sound of the harp will take the eye away from what it needs to see right here." "I'd love to take it that slowly," he says, looking at the screen, "but I can't."

Williams cannot conceal his delight, however, at how some things are turning out. He will deftly sidestep a compliment: "That's my homage to old man Korngold," he says, paying tribute to the great Viennese prodigy Erich Wolfgang Korngold, who fled from Hitler and wound up in Hollywood writing the scores to classic Warner Bros. adventure movies like *The Adventures of Robin Hood*, *The Sea Hawk* and *Captain Blood*. After the tremendous, charging rhythmic excitement of one cue, Williams jokes, "That ought to be enough to scare the children of the world."

When the music soars, Williams seems to soar a little too. "I'm a very lucky man," he says, smiling. "If it weren't for the movies, no one would be able to write this kind of music anymore."

FSM

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NEW FACES, OLD THEMES: Qui-Gon, Obi-Wan and Anakin in *Episode 1*.

SOUNDS OF THE EMPIRE

IT'S HARD TO IMAGINE A WORLD WITHOUT STAR WARS.

For over 20 years, the franchise has established itself as a unique permanence in 20th century culture. Unfortunately, at times the folderol—as is the hype—is overwhelming. So much has been made of the films’ official place in our culture that we’re missing the forest for the trees. Or to put it in *Star Wars* terms, everyone keeps talking about the moons, but no one ever looks at the planets.

Star Wars is a throwback—a B movie with A production values. It’s a modern myth. It’s regurgitated junk culture. It’s a stymie for legitimate cinema. It revitalized the industry. It destroyed Hollywood by implementing the so-called blockbuster mentality. We’ve become so preoccupied with cataloguing and debating Star Wars culture (and cult) minutia that serious looks at these films’ constructions have become few and far between. This is especially true with regards to John Williams’s scores. We’ve packed nearly six hours of music into a tight little box, swung it around, and primarily discussed what it hit. Now, as the first Star Wars film in over a decade appears in cinemas, it’s time to open the box again. How exactly did John Williams handle *Star Wars: A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*? And how will that approach extend to *Episode One—The Phantom Menace*, if at all?

Doubtlessly, Williams’s cohesive construction of the scores can be pinned on any number of elements: the pervasive harmonic language; the postmodern Neo-Romantic orchestrations; the external, internal, multiple-external arc of the three films. But, first and foremost, these are thematic creatures. Analyzed here—in true fawning-over-the-details style—are all of Williams’s themes from the first Star Wars trilogy. Coming next time are the themes of *The Phantom Menace*.

1. LUKE SKYWALKER’S THEME/MAIN THEME

John Williams describes Luke’s theme as “Flourishing and upward reaching, idealistic and heroic... a very uplifted kind of heraldic quality. Larger than he is. His idealism is more the subject than the character itself I would say.”¹ Tellingly, this theme, which represents Luke’s outlook, goes through a number of permutations as the story progresses. In *A New Hope*, the theme is generally brash and brassy, heard in quick, flashy statements. *Empire* puts the theme primarily in the minor mode, especially for the Dagobah training sequences where

Luke’s optimistic determination is put to the test. (In the scenes following, where Luke tries to play the hero once again by prematurely rushing off to help his friends, the theme returns to the major mode, but loses its bravura-based foothold with subdued solo wind statements over fragile chromatic figures.) In *Jedi*, this theme is as much applied to the Rebellion as it is to Luke, suggesting that the character has matured enough to understand his place in the larger effort. The readings are generally more stolid and determined, no longer so headstrong. The melody itself is constructed with a series of rising and falling cells based around a basic major pentachord—here, the first five notes of a major scale. But, since the post-/Neo-Romantic sound of the Star Wars scores dictates a chromatically fluid sense of melodicism, Williams is careful always to layer this simple theme over harmonically adventurous material (even the main title music adds some mixolyidan and quartal support, which helps it blend into the territory still to come). Like so many of Williams’s melodies, the Star Wars theme revolves upon an ascending perfect fifth to evoke a sense of boldness and honor. (See themes from *The Cowboys*, *Superman*, *E.T.*, *Amazing Stories*, *JFK*, *Home Alone*, *Hook*, etc.) This open fifth—which suggests no mode by itself—allows Williams to tweak the inner notes without veiling his theme.

FYI: It's long been speculated that Williams modeled his theme on Erich Wolfgang Korngold's theme from *Kings Row*. Although there is a superficial resemblance between the two, (see example [1a]) it may be stretching the point to dub Korngold's theme the model. Likewise, much discussion has concerned the extent to which the Star Wars opening music was influenced by Gustav Holst's *The Planets Suite*. Examples [1b] and [1c] compare the closest relation between the two—a series of dissonantly pounding chords.

2. MAIN THEME, B THEME

This theme, which tempers the primary theme’s aggressiveness with a bit of elastic lyricism, serves little leitmotivic purpose in the score. Its readings in the score proper fluctuate between gentle reflection and brash heroism—again, usually associated with Luke, but not always. Its most visible use in the films comes during *A New Hope*’s throne room sequence.

FYI: This theme has its closest relative in the B Theme from Williams’s *Superman*—both of which lead off with an upward major second.

3. OBI-WAN KENOBI’S THEME/THE FORCE THEME

The only minor-mode theme associated with the good guys,

ANALYZING THE THEMES OF THE STAR WARS TRILOGY BY DOUG ADAMS

this theme pulls double duty as the musical representative for both Obi-Wan Kenobi and the Force. Interestingly, this is also the only heroic *A New Hope* theme in which Williams employs large downward intervallic leaps (although it still begins with a characteristically rising perfect forth). The other major heroic character themes all reach out with a sense of yearning and impetuousness, yet this theme is more introspective, suggesting both the timeworn heroism of Kenobi and the omnipotent intangibility of the Force.

This theme's default setting is a reverent, reflective chorale for rich strings or mid-range brass. While this is probably the *Star Wars* theme most permanently tied to its harmonization (try playing it in a major mode and you'll quickly realize why the composer never did that), Williams makes use of it in any number of settings. At times it takes on a hue of embroiled tragedy (its entrance indicates the defeat of the rebels in *Empire*); at others it's as exciting as any action motif in the scores (refer to the fugato variation which initiates the climactic battle in *A New Hope*)... its use in the battle scenes insinuates that the Force (i.e. God) is on the rebels' side—a true Lucas/Williams paradigm of absolute goods and evils.

FYI: This theme figures into the Star Wars trilogy's two most music-fueled scenes: Luke's sunset contemplation of his future in *A New Hope*, and the throne room celebration at the end of the same film. (Williams explains that he used the theme here because the rebel victory was a validation of now-departed Ben's ideals.)

4. LEIA ORGANA'S THEME

If it is Williams's tendency to drive his heroic male themes with perfect fifths, then perhaps it can be said that, for a short time, he was likewise inspired to represent female objects of adoration with leaping major sixths. (See Han and Leia's Theme [5] as well as Marion's Theme from *Raiders of the Lost Ark*.) Intriguingly, this theme plays against the character of Princess Leia. Leia is an independent, spitfire type of girl, but this theme paints a portrait of passive romantic splendor with its arched, chromatically weaving lines. Two options: 1) The theme actually takes the idea of Leia as its starting point—the princess from a far-away land in need of rescue. 2) The theme is Leia as framed by Luke and Han's (and the majority of the adolescent male audience's) point of view—an object of romanticized desire. Unwittingly chauvinistic? Perhaps "old-fashioned" may be a better term. Either way, it's one of Williams's best themes from the first film with its ever upward-reaching melody continually reset by casually shifting chromatic harmonies.

FYI: Many have wondered why Williams employs Leia's theme for the scene where Ben Kenobi is struck down. Williams explains, "I felt it had the most sweeping melody of all the themes in the score. This wildly romantic music in this tragic setting represents Luke's and the Princess's reaction to leaving Ben behind."² In other words, he used the theme because it fit musically, even if escaped the leitmotif boundaries. Although it re-imposes the overdone Ring Cycle comparison, it should be noted that Wagner, too, often employed his themes in non-leitmotivic ways in order to support dramatic effect.

5. HAN SOLO AND THE PRINCESS'S THEME

This theme represents Williams's most literal-minded connection of thematic material within the *Star Wars* scores. Introduced in *Empire*, Han Solo and the Princess's Theme takes up where Leia's Theme [4] leaves off. Both begin with Williams's signature romantic rising major sixth interval before settling downwards. And as with Leia's, Williams's treatment of this theme is highly chromatic. (These love themes, which present the most adult ideas in the *Star Wars* saga, are colored by Williams's most advanced and mature harmonic language—see also Luke and Leia's Theme [6].) Here, Williams builds in a sense of melodic instability where phrases almost fold into one another. This gives the theme a feeling of tumult and develop-

MUSIC EXAMPLES

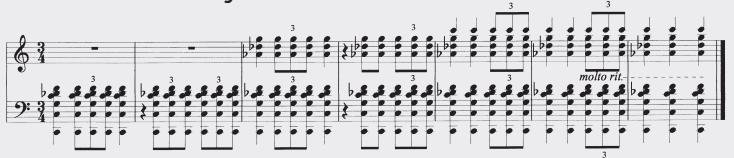
1. Luke Skywalker's Theme/Main Theme



1a. King's Row Main Title



1b. Star Wars 1m1- Building Chords



1c. The Planets Suite: Mvt. 1, Mars the Bringer of War (last 8 bars)



2. Main Theme, B Theme



3. Obi-Wan Kenobi's Theme/The Force Theme



4. Leia Organa's Theme



5. Han Solo and the Princess's Theme



THE IMPERIAL MARCH MAY BE THE STAR WARS POP-CULTURE VISIBILITY... UNIQUELY

6. Luke and Leia's Theme



7. The Imperial Motive



8. Darth Vader's Theme/The Imperial March



8a. The Imperial March Ostinato



9. The Emperor's Theme



10. Yoda's Theme



10a. Yoda's Playful Theme



ing love—perhaps why the theme seems more associated with Han than with Leia. Although Han Solo has no personal theme in the films, he, as an individual, is often represented by this tune (see *Empire*'s opening), while Leia retains her theme from the first film. This suggests that Solo's most dynamic character trait—hence the most deserving of music—is his propensity for change and that change's effect on his surroundings.

FYI: *This theme has a close relative in Raiders of the Lost Ark's Marion theme. It also bears a slight contour resemblance to Tchaikovsky's Allegro moderato movement from his Violin Concerto in D flat.*

6. LUKE AND LEIA'S THEME

This theme, introduced, though sparingly used, in *Return of the Jedi*, is the most adult of the *Star Wars* themes. It's written in the same advanced chromatic/triadic language as Han and Leia's Theme [5], but harmonically and rhythmically, it's much more stable. Tonal areas congeal for several bars at a time, and half and whole note figures abound. If Han and Leia's tune represents blossoming passion, then this theme transforms the notion into a warm, familial kind of love. It's still a theme of awakenings and developing emotions, but here it's hooked to more comfortable relationships.

FYI: *This theme's opening tones resemble Leonard Bernstein's "Make Our Garden Grow" from his operetta, Candid.*

7. THE IMPERIAL MOTIVE

The great missing link of the *Star Wars* scores, this was the Imperial theme before *Empire* introduced The Imperial March [8]. (*A New Hope* portrayed its heavies less as characters with motivations and more as plot-necessitated creations to antagonize the heroes—hence this evil-for-evil's-sake musical representation.) While the Imperial March does a better job evoking the nefarious military machine of the Empire, this little motive is still used very intelligently in the first score. As a single line, the theme is set in a Phrygian mode, but Williams often doubles it a minor third lower which puts it in a dimin-

ished scale—one of the characteristic sounds of *A New Hope*'s score—inspired by Holst's Mars?

8. DARTH VADER'S THEME/ THE IMPERIAL MARCH

The Imperial March may be the *Star Wars* theme with the highest pop-culture visibility rating. It's a uniquely catchy and brutally militaristic work—all angles and polish. In an ingenious move, the first half of the melody is entirely major, even to the point of arpeggiating major chords. However, its harmonization is built upon third-related minor chords which gives the theme a Sousa-esque popular sensibility, but with a heart of stone. This theme first arrives in the second film where Vader's character shifts from being a thug to a motivated villain.

For a theme seemingly so sewn into one guise, there are many variations upon the Imperial March melody in the *Empire* and *Jedi* scores. Militant brass octaves lay over an ostinato unique to this theme (see The Imperial March Ostinato [8a]); dour French horns sink the theme into murky, threatening waters; and during Vader's death, harp and wispy string harmonics let the theme's final statement quietly seep out.

FYI: *At times Williams uses the octave-popping second half of the theme by itself.*

9. THE EMPEROR'S THEME

The Emperor's theme exudes wicked malice with a series of minor triads. Williams often scores this theme for wordless male chorus to add a touch of mysticism to the character. There is a tenuous harmonic relationship between this and Vader's theme where each is set for distantly related, pure minor chords.

10. YODA'S THEME

Yoda's gentle, wizened theme is the most soothing in the *Star Wars* oeuvre, partially due to the crystalline timbers of its lydian opening. Like Obi-Wan's Theme/The Force Theme [3], this melody takes downward leaps—again equated with a sort of internal contemplation. In fact, though the register continually raises on Yoda's theme, the melodic motion is almost always falling. Yet, while Ben's theme conveys a sense of duty and dogged honor, Yoda's theme, which tends towards more advanced harmonic territory, seems rooted in a kind of inner contentment. (Yoda's playful side is represented by a simpler spry tune in the second half of the unabridged theme [10a].)

As with Leia's theme, Williams uses Yoda's theme in one major scene where it doesn't literally represent the character. As Luke maneuvers the Imperial troops in Cloud City, a dashing setting of Yoda's melody urges him along suggesting that either A) Luke is recalling his teacher's warnings or B) Williams is once again using the romantic sweep of a theme rather than the character associations.

FYI: *Yoda's theme is the only Star Wars theme that Williams ever used in a non-Star Wars setting: A child's Yoda Halloween costume in E.T. earns the pacific tune.*

Near his death scene, Yoda's theme takes a turn towards minor modes. From this develops the Brother and Sister Motif [23].

11. THE DROIDS' THEME

This deceptively secondary theme gets quite a workout during *Empire*'s Hoth and Dagobah music (examine the scene where Artoo is swallowed by the swamp-dwelling creature, complete

THEME WITH THE HIGHEST CATCHY AND BRUTALLY MILITARISTIC

with a pungent tuba reading of the tune). The music toys with octatonic harmonies, but never fully adopts them, remaining freely and impishly chromatic.

Strangely, this theme seems to all but disappear in *Return of the Jedi*. One of the Endor scenes suggests the tune (during the final battle), but other than that it exists exclusively in the second film.

12. JABBA THE HUTT'S THEME

Williams's most physically inspired melody, this sight gag of a tune ripples grotesquely upwards and downwards with a combination of chromatic licks, minor triads, and extended augmented chords. It usually appears on a solo tuba.

13. THE EWOKS' THEME

Williams's puckish, Prokofiev-esque Ewok melody dances around piquant diminished triads to add just a bit of bite to the cutesy woodland creatures. Some of the composer's most inventive orchestrations are attached to this music: the tune appears scored for almglocken (tuned cowbells), pitched temple blocks, and even a toy piano.

FYI: *The Ewoks' Theme* may have a close relative in Prokofiev's *March of the Three Oranges*.

14. BOBA FETT'S THEME

He gets about as many notes as he gets lines, but like the character himself, Boba Fett's theme leaves an indelible mark on the *Empire* score. Williams's theme exudes non-specific malice with a rattling, descending half-step figure score in the bassoon's lowest range.

15. THE JAWAS' THEME

While it's only used in one or two sequences in the trilogy, the Jawas' theme perfectly captures the scurrying little scavengers with sounds as dry as the desert itself: pizzicato strings, low marimba, and a winding English horn solo with some octatonic inflections.

16. CLOUD CITY THEME

This slow march relies upon a Walton-like sense of added-tone chords in order set the stage for the regal, well-to-do Cloud City. The theme, featuring middle strings and French horns, first plays as Lando gives Han, Leia and company a tour of his facilities. Williams re-uses the theme as the heroes make their escape from the Empire's trap.

17. THE THRONE ROOM THEME

While certainly not a theme in the leitmotivic sense, the Throne Room Theme, which Williams describes as having a "land of hope and glory"³ feel to it, earns a fleeting repeat performance as the rebel armada assembles in *Return of the Jedi*. The tune itself is a rousing, major-moded melody stressing the I, IV and V chords, not entirely unlike William Walton's Crown Imperial: A Coronation March.

18. THE REBEL FANFARE

It's only four parallel chords, but the rebel fanfare's chromatic third relationships set the standard sound for otherworldly adventure for two decades worth of sci-fi scoring. Williams's deployment of these chords is clever enough that, after three

films, they still maintain an enthusiastic charm.

FYI: This figure bears a slight resemblance to a set of chords appearing about half-way through Paul Dukas's *The Sorcerer's Apprentice*—best known as the Mickey Mouse sequence from *Fantasia*.

19. THE DEATH STAR MOTIVE

Here's the reverse side to the Rebel Fanfare—a snapping chordal flip used to represent the Empire's "ultimate power in the universe," the Death Star. (The Imperial music in *A New Hope* is comprised mainly of variations of this and The Imperial Motive [7].) Williams's variations on this theme are as endless as the possibilities. Often he employs pedal point writing (as seen in Example [19]) with minor or augmented chords.

20. "TIE FIGHTER ATTACK" THEME

This action theme plays in three major set pieces throughout the scores: the TIE fighters vs. Millennium Falcon sequence in *A New Hope*; the sail barge action set-piece from *Return of the Jedi*; and the attack on the new Death Star in *Jedi*. The chordal series is based on slight chromatic shifts in the inner voices (which neatly set up the signature *Star Wars* augmented triad sound) and chromatic third major chords. The theme is set in the same harmonic language as the Rebel Fanfare [18]—which is never far behind.

(continued on page 47)

11. The Droids' Theme



12. Jabba the Hutt's Theme



13. The Ewoks' Theme



14. Boba Fett's Theme



15. The Jawas' Theme



16. Cloud City Theme



17. The Throne Room Theme



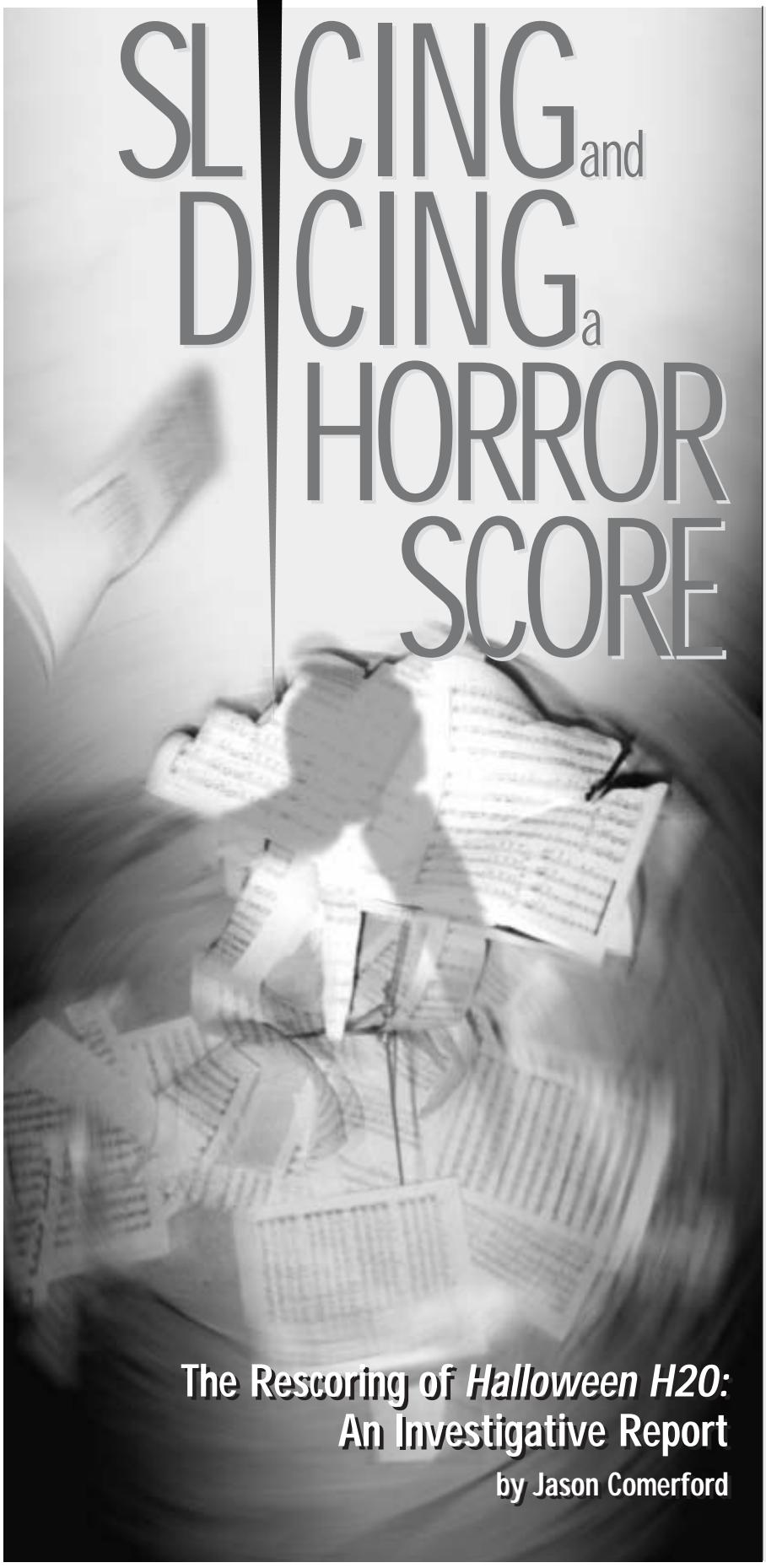
18. The Rebel Fanfare



19. The Death Star Motive



SLICING Dicing and CING a HORROR SCORE



**The Rescoring of *Halloween H20*:
An Investigative Report**

by Jason Comerford

"Even with technically finished films, public previews are tricky things. You can learn a tremendous amount from them, but you have to be cautious about direct interpretations of what people have to say to you."

—Walter Murch, *In the Blink of an Eye*

From the perspective of an outsider, the process of making and marketing a film remains enshrouded in mystery: clashing artistic styles, pressures of time, and fiscal matters loom under the shadow of The Studio, which is characterized as the heartless slavedriver for any self-respecting artist.

But consider Miramax. Since its inception in the 1980s it has gained a reputation as the sole "major"-minor studio to embrace the dilemmas and visions of gifted filmmakers from around the world. It's the "art" studio, with a carefully constructed public conception of itself and its product. It's the studio where die-hard film artisans place their loyalty, where filmmakers clamor to make their voices heard. Such is its power.

The story of the scoring of Miramax's *Halloween H20: 20 Years Later* makes one look at the studio's commercial ambitions in a whole different manner. Ever since the release of a "little" film called *Scream* in December 1996, the commercialization of Miramax has become all the more evident. Its subsidiary, Dimension Films, continues to push out "sure-thing" moneymakers, one after the other: *Scream 2*, *Mimic*, *Phantoms*, *H20*, *The Faculty*. More are on their way.

Where does the practicality of making money end and the attention to the craft begin? It's hard to tell. Still, there are plenty of questions that the postproduction processes of some of Dimension's more high-profile films have raised in the past, and there are no easy answers.

The Beginning

Halloween H20 began as the result of *Scream* writer Kevin Williamson. Williamson's popular screenplay to *Scream* paid homage to John Carpenter's original 1978 shocker in numerous ways: character names, repeated lines—the video even played on a television set during the film's climax. Given that the 20th anniversary of Carpenter's classic was eminent, a cash-in on both the newly revitalized horror genre and the "retro" craze of '70s filmmaking was a given.

Williamson's treatment for *Halloween 7* became the basis of a script that was eventually filmed in late spring/early summer 1998 by horror vet Steve Miner (*Friday the 13th: Part II* and *III*). The premise was inventive: Laurie Strode (Jamie Lee Curtis, giving a good-soldier performance), the tortured heroine of the first two *Halloween* films, has changed her name and moved across the country to California. Here she runs a private school and battles alcoholism and recurring nightmares

about—you guessed it—masked killer Michael Myers. The Freudian hook is that they're brother and sister, and, given that they're in a private school, there are plenty of nubile young teens to knock off.

Halloween H20 bears the signs of the post-*Scream* horror film: Hot Young Thing casting, flashes of self-effacing humor, and technical proficiency dominating a story that's just tuckered out. Miner's staging of the horror scenes is adept but hardly inspired. Give the film credit for trying to pay respects to the catalyst for the slasher-movie movement, but in the end it collapses under the weight of its own ambitions, and the inherent perils of the genre.

The Terror of a Tiny Tune

Music has been as much a part of the enduring popularity of *Halloween* as anything else. John Carpenter's spare, synthesized style has been an element to nearly all of his films; in *Halloween*'s case it was a beautiful supplement of the film's seductive technical prowess. Like any great film score, it "completes" the film, but not by means that can be described as traditional. Carpenter's score functions as an eerie echo of the hopelessness of "good" against the forces of "evil"; granted, the film—and the score—have a simplicity which makes it hard to reflect casually on its themes. But they remain as effective as they were 20 years ago.

Updating the "sound" of *Halloween* was a key element to the new film. Finding a composer, however, was the hard part. John Carpenter declined to participate in the new film, and Carpenter's frequent collaborator Alan Howarth was shut out altogether.

Enter John Ottman. Coming off *Incognito*, *Snow White*, and *Apt Pupil*, Ottman was on a roll. His involvement with the H20 project came much earlier than is usual: when the film was still shooting. "I had gone to the set, I'd met the director, and we'd had a really good meeting," Ottman relates. "He said, 'Are you sure you want to do this sort of thing?' And I said that I thought this would be fun to do, because I really need to have fun doing something, to let my hair down."

"I thought it was a great opportunity since usually in horror films, the music is something that they'll let the composer go [with] a little bit more," says the editor-turned-composer. "I thought, here's an opportunity to show what can happen when you take a horror 'schlock' film and actually put a score on it, and see how much better of a film, and even more scary, it can be by making it more believable. So that was my pitch, and he liked it, and I think a couple of weeks later I went to see the editor's cut. I gave him my two cents on what I thought the score could do. They were looking for something to elevate it; it was going to be more of an event picture, so I told them my whole concept of having a Hitchcockian score. And he goes, 'That exactly what I want: more Hitchcock, Bernard Herrmann-esque, as opposed to typical horror music.' So I was like, cool, that's exactly what I want to do."

Horror Can Wait

Ottman then heard nothing from the film's producers and director, and assumed that he wasn't going to score the film. During this time, composer Joel Goldsmith was all but hired to write the music for the picture, and spent an excited weekend preparing to spot it with the film-

makers before being told that he was not, in fact, on the project. Goldsmith declined to comment for this article.

At the eleventh hour, with three weeks to produce 80 minutes of music, Ottman was formally hired. "I had no time to write 80 minutes of music," he says. "That's the funny thing about it, that I could have had two more months to write the score. But even so—they came over, and looked at all the cues that I was doing. I would still constantly call them and ask, 'Now, you're sure that this is what you want? Right?' [They'd say] 'Oh, definitely! This is great!' So they'd come over, and then watch all the cues, you know, fully rendered, and then Steve went to the recording sessions, and it was a love-fest. And I thought, 'Wow, this is going to be really cool.'"

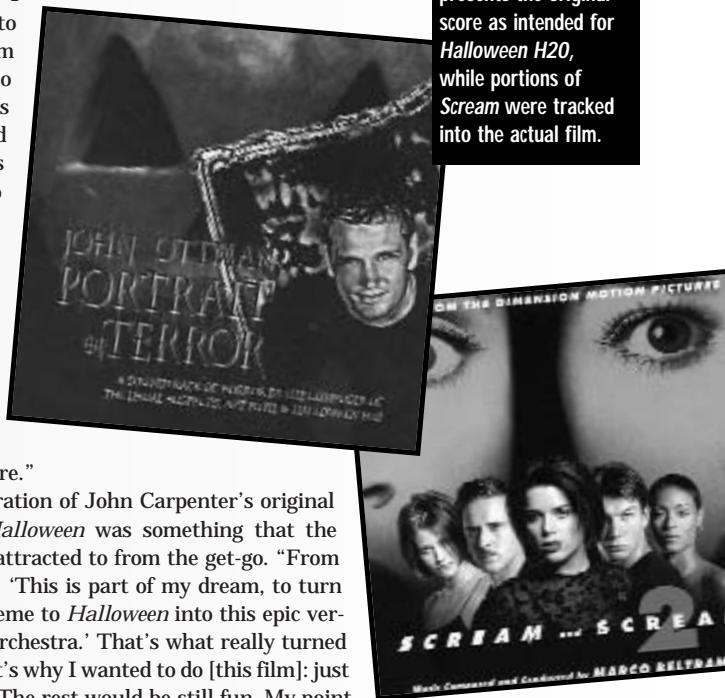
Ottman's approach for *Halloween H20* was to accentuate the characterizations rather than the topicality. For the opening scenes of the film, Ottman relates that "my music was more [like] music of discovery. Even though the audience knows what's going on, the characters don't. Again, I

was trying to make the film more real so that it was scarier. I had the characters in those two scenes discovering one thing after another, until she realizes that it's going to be Michael Myers, and the music builds even more."

The incorporation of John Carpenter's original theme from *Halloween* was something that the composer was attracted to from the get-go. "From day one, I said, 'This is part of my dream, to turn Carpenter's theme to *Halloween* into this epic version with the orchestra.' That's what really turned me on, and that's why I wanted to do [this film]: just for the theme. The rest would be still fun. My point of view was that the score should be full of John Carpenter 'isms' throughout. Which I did. That little [briefly hums a quick four-note trill] with the flute and others—I did all those things, but in an orchestral way. It was really cool."

For arguably the film's best moment, where Curtis comes face-to-face with Myers through a window in a door, Ottman pulled out all the stops. "What I did with that whole entire sequence was I took John Carpenter's pounding, 'he's gonna get you' theme—[hums] bump, bump, ba-bump—and I did this massive orchestral version of it which kept building and building. Actually, it was everyone's favorite cue in the movie, and mine too, because it was the seminal moment in the film. And as he [Michael] approaches, it keeps building and building; faster elements come in percussively, and it really gets under your skin. There's nothing that works better than that kind of music for that kind of scene. And when they come face to face, it suddenly cuts out and there's this screaming choir that occurs with Michael's theme. To

Whose score is it, anyway? The *Portrait of Terror* album presents the original score as intended for *Halloween H20*, while portions of *Scream* were tracked into the actual film.



me, it worked really well."

The Suspense is Killing Me

With the film fully scored by orchestra, Ottman's team traveled to Skywalker Sound to mix the music. "My

music editor went up there before I did, and she started calling me, saying, 'Uh, John, there's some problems.' I'm like, 'What?' And that's when all hell started breaking loose."

Even months after the fact, Ottman gets easily fired up

Halloween H20: The Music as Heard in the Film

Analysis by Jason Comerford

The use of music in *Halloween H20: 20 Years Later* belies its troubled postproduction. The sheer amount of disarray evident in the final cut makes a strong statement for the status of film music: if it's all about the money, it's in big trouble.

Musically the direction of the film was initially intended to be a form of artistic elevation. John Ottman's approach was to layer the film with his brand of richly layered, elegantly textured, almost Gothic music. Apart from the film, it works like gangbusters. Ottman's main-title take on John Carpenter's original *Halloween* theme sets the familiar undulating piano phrase against ticking percussion, heavy brass chords, and a celestial choir; laced throughout the score are nods to Carpenter's original music. (Carpenter, however, isn't the only one to get a nod: an on-screen reference to *Psycho* is complemented by a brief quote of a few bars from Bernard Herrmann's "Prelude" to that film.)

Ottman's attentions to the characters of the film are even more successful: his theme for Laurie Strode brilliantly encapsulates alternating senses of wistfulness and menace. In the original cue for a sequence at a rest stop, where masked killer Michael Myers steals a car from a lonely mother, Ottman interjects a creepy vocal: a child breathlessly crying "Mommy?" Subsequent cues in Ottman's original score epitomize his desire to layer the film with numerous meanings, based on supplementing the drama rather than accentuating the obviousness of the film's scares.

Of course, the postproduction butchering (and "butchering" is the only word to describe it) of Ottman's music tossed most—if not all—these ideas into the wind. A cue sheet based on the final cut of the film [see below] reads like someone rolled the dice for each part of the film where score was needed.

For example: in the opening nine-odd minutes of the film, a nurse returns to her house to find it broken into (by escaped killer Michael Myers, of course). Two neighbor kids provide a cursory inspection, finding nothing. Later, when the nurse enters the house, she finds each of the kids dead and herself gets offed. Roll main titles. For these opening sequences, no less than nine different score cues were utilized. Pat Ballard's song "Mr. Sandman," which opens the film, segues into a brief bit from Beltrami's *Scream* which then fades out. When the boys inspect the house, two different bits from *Scream* are edited to part of Ottman's score for a scene much later in the film ("Disposal"). The actual murders of the boys and the nurse are accompanied by about half of Ottman's score for the scene, followed by 78 seconds of "Disposal," 5 seconds from Ottman's "Face to Face" cue, 26 seconds from *Scream* cue 1M1, 4 seconds from *Scream* cue 8M3, 8 seconds from *Scream* 2 cue 6M3/4, and finally a brief original cue from Marco Beltrami, entitled "Deep Throat," that runs for 11 seconds. This all segues into Ottman's main title.

A statistical analysis of the cue sheet reveals that of the 59:46 of music used in the film, 36:36 of this is Ottman's. This amounts to 61%. Beltrami wrote 14 short original cues; the longest is titled "Tag, Your [sic] Dead," and runs 1:23, while the shortest is titled, ironically, "Million Dollar Sting" and runs for 7 seconds. The 14 cues amount to 7:48, while the amount of pretracked Beltrami music amounts to 9:30; in all, Beltrami's music is 29% of the final amount of music in the film. (Source cues

amount to the other 10%).

Of the 32 separate cues that exist in the film, 23 feature editing. The other 9 cues are brief transitions from both Ottman and Beltrami; sometimes even these are edits from longer pieces of music.

According to the cue sheet, 7 cues of Ottman's music run uninterrupted in the film. Most of these, however, are brief transitions that run under one minute. The longest is a cue called "Confession" which runs 3:23. At all other points in the film where Ottman's music is used, it is either in places where it wasn't originally intended, or is edited together with either original or pretracked cues by Marco Beltrami. The *Portrait of Terror* album presents the original cues before they were edited; according to the cue sheet, the longest any of the cues on the album used was 3:07 from Ottman's "Main Title." (Incidentally, this runs 4:31 on the CD; in the film it is married to a 1:03 snippet from Carpenter's original recording of the *Halloween* theme and then 24 seconds from *Scream*.)

It's almost impossible to evaluate for any artistic coherency the score as heard in the film. So little of the music runs unedited and uninterrupted that it completely lacks a dramatic center. Both Ottman's and Beltrami's music exists simply to serve the moment. Both composers have the right to feel slighted, for it isn't just Ottman's music that is butchered. Pieces from *Scream* occur in 12 different places in the film; pieces from *Scream 2*, 8 places; and from *Mimic*, 4 places (this is mostly "Race to the Subway," the same few measures of which occur three straight times in the film). Beltrami's 14 original cues are scattered all over the place.

What does this say about film music? If every film score's cues consist of multiple amounts of composers' music, there simply wouldn't be any art left to analyze.

Halloween H20 Music Cue Sheet

Cue #	Title	Composer	Time (Segment/Total)	
1MOS	Mr. Sandman	Pat Ballard	0:49	
1M0	Scream, 1M1	Marco Beltrami (ASCAP)	0:16	1:05
1M1	Scream, 1M2	Marco Beltrami	1:33	
1M1	Scream, 8M25	Marco Beltrami	0:03	
1M1	Disposal (7M23)	John Ottman (BMI)	0:27	2:03
1M2	Death of a Nurse	John Ottman	2:36	
1M2	Disposal (7M23)	John Ottman	1:18	
1M2	Face to Face (8M24)	John Ottman	0:05	
1M2	Scream, 1M1	Marco Beltrami	0:26	
1M2	Scream, 8M3	Marco Beltrami	0:04	
1M2	Scream 2, 6M3/4	Marco Beltrami	0:08	
1M2	Deep Throat	Marco Beltrami	0:11	4:48
2M3	Drive Away	John Ottman	0:37	0:37
2M4	Main Titles	John Ottman	3:07	
2M4	Halloween Theme	John Carpenter	1:03	
2M4	Scream, 8M1	Marco Beltrami	0:24	4:34
2M5	Drug Cabinet	John Ottman	0:48	0:48
2M6	Halloween??	Marco Beltrami	0:53	0:53

about the subsequent dismantling of his music for the film. "It's basically the test-screening process and the insecurities that that process instills," he says. "Here I was walking into a film with apparently stellar test screenings, which had a temp score on it made up of

Scream and *Mimic* music... So you walk into that sort of situation. Even though we were in synch creatively—me and the director, and pretty much the editor as well—when the brass was being fed tapes of the mix in process, they started getting concerned that it wasn't enough like

Cue #	Title	Composer	Time (Segment/Total)	Cue #	Title	Composer	Time (Segment/Total)
3M7	Rest Stop	John Ottman	0:12	7M23A	Disposal (7M23)	John Ottman	0:40
3M7	Drive Away (2M3)	John Ottman	0:15 0:27	7M23A	<i>Scream</i> , 6M2	Marco Beltrami	0:43
				7M23A	<i>Mimic</i> , 8M1	Marco Beltrami	0:34
3M8	A Mother's Fear	John Ottman	0:36	7M23A	Main Titles (2M4)	John Ottman	0:03
3M8	Main Titles (2M4)	John Ottman	0:20	7M23A	Million-Dollar Sting	Marco Beltrami	0:07
3M8	<i>Scream</i> 2, 4M2	Marco Beltrami	0:07	7M23A	To Yosemite (5M16)	John Ottman	0:03 2:10
3M8	<i>Scream</i> 2, 4M4	Marco Beltrami	0:27				
3M8	<i>Scream</i> 2, 5M5	Marco Beltrami	0:08	8M24S	What's This Life For?	Tremonti / Stapp	0:12 0:12
3M8	<i>Scream</i> 2, 11M1	Marco Beltrami	0:10 1:48	8M24A	<i>Mimic</i> , 8M3	Marco Beltrami	0:22
3M9	Her Son	John Ottman	0:20 0:20	8M24A	Das Boot	Marco Beltrami	0:12 0:34
4M10	Sitting Duck	Marco Beltrami	0:43	8M24	To Yosemite (5M16)	John Ottman	0:03
4M10	Into Town	John Ottman	0:27 1:10	8M24	Face to Face	John Ottman	2:09
4M11	Rattled Nerves	John Ottman	0:25 0:25	8M24	<i>Scream</i> , 10M14	Marco Beltrami	2:00
				8M24	Tag, You're Dead	Marco Beltrami	1:23 5:35
4M12	Mother Son Talk	John Ottman	1:00	8M25	Face to Face (8M24)	John Ottman	0:14
4M12S	Mr. Sandman	Pat Ballard	0:11 1:11	8M25	Chicken	Marco Beltrami	0:20
				8M25	<i>Scream</i> , 8M4	Marco Beltrami	0:14
5M13	Who Dat??	Marco Beltrami	0:49 0:49	9M26	Final Confrontation	John Ottman	2:59
5M14	Sonata for Molly	John Ottman	0:47	9M26	Halloween Theme	John Carpenter	0:21 3:20
5M14	Arrival (6M18)	John Ottman	0:48 1:35	9M27	Big Bad Tables	Marco Beltrami	0:10
5M15	Irony	Marco Beltrami	0:57 0:57	9M27	<i>Scream</i> 2, 5M2	Marco Beltrami	0:04
				9M27	<i>Mimic</i> , 8M3	Marco Beltrami	0:57
5M16	Main Titles (2M4)	John Ottman	0:34	9M27	Disposal	John Ottman	0:12 1:23
5M16	Halloween Theme	John Carpenter	0:25	9M28	He's Dead	John Ottman	1:25 1:25
5M16	To Yosemite	John Ottman	0:08 1:07	9M28A	Main Titles	John Ottman	0:30 0:30
5M17	Main Titles (2M4)	John Ottman	0:20	9M29A	In the Bag	Marco Beltrami	0:20 0:20
5M17	Halloween Theme	John Carpenter	0:12	9M29	Road Rage	Marco Beltrami	0:37
5M17	Advice	John Ottman	1:01 1:33	9M29	<i>Mimic</i> , 8M3	Marco Beltrami	0:25 1:02
6M18	Arrival	John Ottman	0:52	9M30	Back Breaker	John Ottman	0:51 0:51
6M18	<i>Scream</i> , 1M1	Marco Beltrami	1:33 2:25	9M31	Farewell, Michael	John Ottman	1:20 1:20
6M19	Hallucination?	Marco Beltrami	0:56 0:56	10M32	Halloween Theme	John Carpenter	1:18
6M20	Disposal (7M23)	John Ottman	0:36	10M33S	What's This Life For?	Tremonti/Stapp	3:30
6M20	The Evening Begins	John Ottman	1:21	10M34	Main Title Reprise	John Ottman	0:38
6M20S	Happy	Sabelle & Rhett Lawrence	1:00 2:57	10M34	Halloween Theme	John Carpenter	0:17 5:43
7M21	Confession	John Ottman	3:23				
7M22	Seventeen	John Ottman	0:37		Total amount of music used in film:		59:46.
7M22	<i>Scream</i> 2, 13M1	Marco Beltrami	0:28		Total amount of source cues used in film:		5:52 (10%).
7M22	Skylight Dreams	Marco Beltrami	0:30		Total amount of John Ottman cues used in film:		36:36 (61%).
7M22	<i>Scream</i> 2, 8M3	Marco Beltrami	0:06		Total amount of Marco Beltrami cues used in film:		17:18 (29%):
7M22	Disposal (7M23)	John Ottman	0:37 2:18		[original 7:48 (13%), pretracked 9:30 (16%).]		
7M23	Face to Face (8M24)	John Ottman	0:12				
7M23	Disposal (7M23)	John Ottman	0:11				
7M23	<i>Scream</i> , 7M3	Marco Beltrami	0:06				
7M23	Seventeen (7M22)	John Ottman	0:04				
7M23	<i>Scream</i> , 6M2	Marco Beltrami	0:03 0:36				

What does "1M1" mean? It means it is the first piece of music heard in the first reel of the film. Ordinarily, "9M3" would mean the third piece of music in the ninth reel. In the case of *Halloween*, the cues are counted not per reel, but cumulatively, so "9M29" is the 29th piece of music in the film, which falls in the ninth reel.

the temp score, and made a decree that the music must be more obvious. It must be more manipulative like the temp score was."

At this point, director Steve Miner was out of the picture. Miner traveled to Canada to shoot his next project for Phoenix Films, *Lake Placid*, and had little or no say in the process; he was still filming at the time of writing this article and was unavailable for comment. By this time Dimension Films' Bob Weinstein had taken over control of the postproduction of the film. With the release date bumped up from October to late August, the speed at which the film had to be completed was multiplied.

The destruction of John Ottman's music for the film commenced. "So at that point the score started being chopped up, and minced around, and puréed," the composer recollects. "They started throwing things like the main theme over a shot of buses leaving the school, which made no sense to me. I was aghast. Pretty soon it was bearing no resemblance to the story I was trying to tell with the score." Ottman specifically tied his score to the film's narrative—his preferred method of working—and set up his themes so that they would pay off at the movie's climax. "This now does not speak at all in the score."

Bring in Beltrami

"And then what happened, as everyone knows," Ottman says, "in the last moments, the studio wanted even more. They started talking about putting in some of the temp score, because they had the rights to the *Scream* and *Mimic* music. And so they flew Marco [Beltrami] up there because the editing was rough around the edges. They couldn't really figure out a smooth way to edit between *Scream* and my music and back to *Scream* and over to *Mimic*."

Marco Beltrami was flown to Skywalker Sound in early August

to do precisely what "the brass"

wanted. Beltrami assisted in the stitching-together of handfuls of his own music and Ottman's to create the film's "score" [see sidebar for details]. In addition, he composed 14 brief "bumper cues" to help smooth the digital edits between his music and Ottman's.

The clashing styles of each composer's music was immediately controversial. Ottman himself puts it most succinctly: "To me, *Scream* was an obvious parody of itself. That's what its intent was. And so the score was fine for *Scream*. But *Halloween* I didn't see as a complete parody of itself. It was intended as a straight-ahead sequel. So I didn't want the music to be very parody-like; I wanted it to be intelligent. It was already bordering on that [parody] with the false scares and so forth, but I still felt that it was possible to achieve more."

Ottman hastens to add that he bears no ill will towards Beltrami. "I want to make the record clear, because this stupid rumor mill likes to put words in other composers' mouths. I have not one iota of bad feeling towards Marco

Beltrami; he was hired to do what anyone would do. I don't have any negative feelings towards his music; I have negative feelings towards the use of his music in *Halloween*, but not his music per se. So when I have mentioned his music in the past, saying, 'obvious horror music,' I'm lining it in terms of its use in this film. Again, *Scream* was a parody, and it was intentionally supposed to be that way. That's the way I see it. Maybe I saw the film differently than everyone else. [laughs] *Scream* was meant for *Scream*, and not for *Halloween*."

As for Beltrami himself, when contacted for this article he was uncomfortable about the subject, preferring to discuss his other scores at greater length. "For *Halloween* I was called up there to replace some of John Ottman's score," he says. "I guess they weren't happy, for whatever reason, and I didn't hear a lot of [Ottman's music]. It tested well with *Scream*, and some other music of mine in it, and they wanted me to come up there and write some music and also help the music editors cut some of my other music into it."

"They [Miramax] have to make a decision as to what works best, and that's fine. It's our job as composers—we're hired to help the film. Whatever helps the film."

The Art of Show Business

Miramax's track record with its composers has been spotty in the past year. For Ole Bornedal's *Nightwatch*, Beltrami was brought in to provide additional score. In *Scream 2*, Beltrami found himself on the other side of the fence, with tracked music from Hans Zimmer's *Broken Arrow* replacing some of his original cues (which can be heard on the Varèse Sarabande score CD for the two *Scream* films). And then *Halloween*. Where does it end?

"It's all indicative of the over-reliance on test screenings and lack of confidence in filmmaking," Ottman says. "That's totally what it is. You have these hard release dates, a film has to make it out by a certain date, and you have a score that's different than a temp score that was working in test screenings. Never mind the fact that the score may be better, we just want to go with the sure bet. And that's their prerogative. It's their product, and they're paying for it, not to mention the music as well. It's just disheartening that with these types of projects, a little more room isn't made for some artistic integrity, and longevity."

The irony is that *Halloween H20: 20 Years Later* represented precisely what Miramax and Dimension Films attempted: a run-of-the-mill, late-summer horror film. Perhaps "obvious horror music" is precisely what the film needed, rather than relying on a score to give it the pretense of style. But perhaps not. Altogether the scoring and subsequent mutilation of John Ottman's music for the film provides a cautionary tale for film composers and filmmakers alike. To what extent does the artistry end and the business begin? Representatives for Miramax were unavailable for comment. On the bright side, Miramax did allow Ottman's score for the film to be released, although without the title of the movie. Now called *Portrait of Terror* (Varèse Sarabande VSD-5986), perhaps that's the best summation of the behind the scenes machinations of the entire project.

Ottman, by the way, is now scoring *Lake Placid* for director Miner.

FSM

Jason Comerford wishes to thank John Ottman, Marco Beltrami, and Buck Weathers.



John Ottman's dream was to turn Carpenter's theme to *Halloween* into an epic version with the orchestra.

ANOTHER
ROUND-UP
OF
EXTRA-
ORDINARY
MAGNITUDE,
FEATURING
THE
LATEST
RELEASES,
SPECIALTY
ITEMS
AND
OFFBEAT
RECORDINGS

SCORES OF SCORES

The Corruptor ★★½

CARTER BURWELL

Varèse Sarabande VSD-6014

18 tracks - 42:51

Although he's best known for quirky independent films like *Fargo* and *Gods and Monsters*, Carter Burwell has been making in-roads into more conventional genres with action movies like *Conspiracy Theory* and now *The Corruptor*, the latest attempt to translate the appeal of Hong Kong actor Chow Yun-Fat to American audiences. This is a lengthy album for Varèse Sarabande, whose CDs rarely run over 30 minutes... and this is a rare case when the fuller presentation is actually somewhat of a disadvantage. Burwell takes traditional Chinese instruments like the Erhu and Chinese flutes, blends them with a small ensemble of clarinet, cello, bass and percussion, and gradually builds in more subtle urban effects. Most of the earlier tracks are either static atmosphere pieces or action cues that depend mostly on unvaried percussion lines for their excitement.

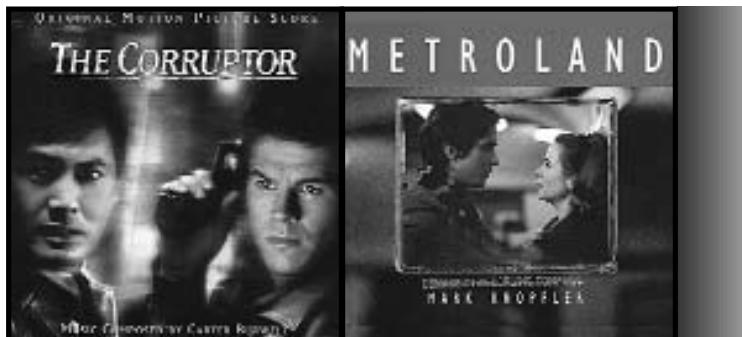
A little of this material goes a long way: "Death Drives Through Chinatown" introduces some rap percussion effects to the mix, but by "He Takes the Hook" the wailing electric guitars made me think I was listening to *Armageddon*. As an album *The Corruptor* doesn't really kick into gear until "A Plum," which is listenable because the traditional instrumentation is applied to an involving rhythmic development.

"To the Ship" starts out as pure techno but eventually descends into a convincing, eerie ritualism that's one of the high points of the album. The score becomes heavier and more dramatically charged as it goes along, but it takes its sweet time developing momentum and attention-span-starved listeners may tune out before then.

—Jeff Bond

Knopfler applied his talents to the film's wistful love theme for guitar, but stumbled when he attempted to create a miniature, swashbuckling Hollywood score with synths.

Metroland stars Christian Bale and Emily Watson and is set in 1977, but involves characters flashing back to the '60s. The opening notes of the Chris White saxophone solo echo the begin-



Metroland ★★½

MARK KNOPFLER & VARIOUS

Warner Bros. 47006-2

14 tracks - 45:42

When rock musicians get into film composing, they have a choice of either abandoning the musical stylings that served them in the rock world (a route Danny Elfman has clearly taken) or embracing them and bringing that sensibility to film. Mark Knopfler has taken the latter avenue in the few films that he's tackled (such as *Local Hero*, *The Princess Bride* and *Last Exit to Brooklyn*) with scores that often sound like the subdued instrumental aftermath of one of his Dire Straits songs. *The Princess Bride* soared when

ning of Toto's song "Rosanna" and only this cue really captures the gentle, melodic quality of Knopfler's work on *The Princess Bride* and in his songs for Dire Straits (who are also sampled here with "Sultans of Swing"). "Annick" is somewhat of a burlesque of the quirky Bacharach easy-listening style of the '60s for electronics, rhythm section and solo piano, with Knopfler seemingly providing his own underlying vocal commentary. The rest is a mixed bag (although it apparently works well in the film according to at least one review in the L.A. *New Times*), with moody Knopfler guitar solos ("She's Gone") alongside more comical material and lots of songs, includ-

ing "Tous les Garçons et les Filles" (yes, it's in French) sung by Françoise Hardy, "So You Win Again" by Hot Chocolate, and Elvis Costello's "Alison." —J.B.

The Hi-Lo Country ★★★½

CARTER BURWELL & VARIOUS

TVT Soundtrax 8290-2

16 tracks - 53:35

The *Hi-Lo Country* is one of those "non-western" westerns—a local paper reviewed it as "The Mild Bunch"—and Carter Burwell is perfect casting for its music. Today there are around 800 composers for movies, and the few successful ones—Thomas Newman, Rachel Portman, Elliot Goldenthal, and Burwell—have

fect example: John Barry on *Monte Walsh*.

Burwell updates the genre with quiet passages for acoustic guitar and accordion, but marshals Poledouris-like forces for the more wide-open cues. Burwell fans should definitely go for it; for the traditional ride 'em cowboy crowd, it'll be a mixed bag.

—Lukas Kendall

Ballad of a Gunfighter ★★★

JIM FOX

Citadel STC 77119 • 29 tracks - 51:04

Ever since the '60s, there seems to have been two possible approaches to scoring westerns: Ennio Morricone's way, and everyone else's. The latter approach varies chiefly according to how literally one wants to transcribe Coplandesque



managed to carve out their own melodic style. Yes, film scores used to have melodies, and composers who write melodies develop, over time, patterns where you can anticipate whether the next chord will be major or minor, or the next note up or down. It's fun.

The *Hi-Lo Country* features 24:27 of score along with country standards and—here's a ringing endorsement—it's kind of like Burwell's version of Basil Poledoris's *Lonesome Dove*. In real life, cowboys weren't chasing one bad guy after another, but "punching the clock" in their own rural way. But they still had nature, and Burwell's score evokes the freedom and poignancy of life on the land without sounding like a bad western score. It's a feat not often pulled off, since it's a rare movie that attempts it, and a rarer composer still with the strength of vision to give the potentially deadly-dull format a dose of personality (per-

Americana music, and composers like Elmer Bernstein, Jerry Goldsmith, Victor Young, Max Steiner, Dimitri Tiomkin and others have all found unique ways of working with the material. What Morricone does is almost indescribable and utterly unique. Morricone is rarely copied outside of the actual spaghetti western genre except for the purposes of parody because his signature style is so recognizable, yet his approaches are so unpredictable and outlandish as to be impossible to successfully co-opt. It's easier to take the Copland way out (or write some completely anachronistic rock score) than to journey into Morricone territory, despite the depth of Morricone's influence.

That's why *Ballad of a Gunfighter* is a shade more interesting than the average TNT-produced oater score, which is invariably acoustic and sounds like (or is written by) Bruce Broughton or

Elmer Bernstein. Written for an extremely low-budget independent movie, Jim Fox's score is heavily influenced by Morricone, and while Morricone rarely employed electronics, Fox's mostly sampled palette recreates the quirky vibe of the Italian composer pretty convincingly. When Americana material does intrude (as in "Love/The Suitor in Black") it's in a haunting, ghostly and lyrical manner, wailed by solo violin against delicate chimes and an almost human-sounding electronic vocalization. Most of the score has the surreal quality of a desert mirage, with percussive bursts of sampled harmonica, strings and piano over shimmering electronic chords, with occasional commentary from steel guitar or sampled trumpet solo.

The atmosphere is almost that of a horror western, a genre blend which is implied by the CD cover artwork, if not by the more routine production photos on the other side of the booklet. Despite the obvious budgetary limitations, this is surprisingly interesting, although a little of it goes a long way.

—J.B.

Ravenous ★★★½

MICHAEL NYMAN

& DAMON ALBARN

Virgin 7243 8 47126 2 4

22 tracks - 74:37

If Danny Elfman's nightmares were set to music, they would probably sound like the score to *Ravenous*. Damon Albarn of the band Blur and Michael Nyman have created an eclectic score for a similarly eclectic film—"eclectic" is probably the only word one could use to describe for a horror/black comedy about cannibalism in the Old West.

Nyman and Albarn's score tra-

verses as many genres as the film. It opens with a patriotic fanfare for a horn ensemble as Boyd, the central character, is rewarded with a medal for heroism in the Spanish-American War. The melody, however, is performed slightly off-key, like a high-school marching band. That sort of skewed vision is how the whole film plays out. When Boyd is sent to a tiny fort high in the Sierra Nevadas, Nyman and Albarn follow along with a fiddle and banjo theme (if you didn't like "Dueling Banjos" from *Deliverance*, you probably won't like this). They manage to top this feat with an almost excruciatingly off-key rendition of "Suwannee River."

That's the first ten minutes of a generous CD that presents almost every second of music in the film. The album also scores points in that the liner notes feature more photos of the composers and the recording sessions than it does of the actual film. What is the film score lover's treasure, however, is the film's hindrance: at times, there is too much music, particularly during the scene where Colquhoun tells his story. The quirky orchestration draws too much attention from the visuals and that scene (plus a few others) may have been better off without any score at all.

Ravenous continues with more traditional, Herrmann-esque horror compositions, with tension-building strings, layered melodies, and pounding, repetitive climaxes. Sometimes the sound feels clichéd—a "been there, done that" heard in all of the *Scream* knock-offs recently made. The orchestration and implementation is unique, though, with intelligent use of electronic muting, noise generation, and processing.

Overall, the album is a wonderful listen. There are some truly excellent and inventive cues, and the score only gets better when matched with Antonia Bird's inventive film. Even the track titles are a little unusual, such as "He Was Licking Me." *Ravenous*, both the score and film, are off the beaten path just enough to make you smile and lick your lips.

—Tim Kurkoski

THANKS TO CINEPHILE, WE'RE ALL BUDD-WISER!

Fear Is the Key ★★★★ (1972)

CIN CD 002 • 10 tracks - 36:15

Diamonds ★★★ (1976)

CIN CD 003 • 17 tracks - 47:29

The Black Windmill ★★★★ (1974)

CIN CD 004 • 20 tracks - 40:33

Sinbad and the Eye of the Tiger ★★★ (1977)

CIN CD 005 • 17 tracks - 51:53

Cinephile of England has unloaded a batch of five major Roy Budd scores, and all are on the heels of their grandly packaged rerelease of *Get Carter* (FSM Vol. 3, No. 10, pg. 31); also new is *Paper Tiger*, to be reviewed next issue.

Budd produced some of the most powerful music of his career for *Fear Is the Key*, a 1972 action thriller. The 1973 British soundtrack LP became a worthy collector's item (the only copy I ever saw was the one I bought in the early '80s). *Fear* has a good sound for those of us who like a big, clean '60s-style orchestral score. Rather than use extended full-form themes, Budd, like Barry, often made do with many bold and highly stylized melodic gestures. These sparsely orchestrated symbols, part of an emphatic film music short-hand, are carefully strung together and thus comprise the score's dramatic and/or kinetic highlights. *Fear Is the Key* also features two bluesy, and wonderfully lively, big band blow-outs, "Louisiana Ferry" and "Bayou Blues." The Southern affection of these two set-pieces mildly permeates the rest of the score.

My personal two favorite tracks have always been "The Hostage Escapes" and "The Car Chase." The former is an archetypal example of '60s-style expressionism. Budd, and a number of his fellow composers then working for the film industry, recklessly messed with what they must have perceived as the traditional principles of scoring. The manner of the Golden Age was to rely heavily on compositional axioms transposed from European classicism. Budd, Barry, and the other pioneers instead formally structured their music to the timely cultural inspiration they were receiving from the screen. This is how film music developed a neo-cultural immediacy. It was pushed beyond an underlying classical orthodoxy, that could only occasionally reference popular formats, to become a progressive musical force unto itself. "The Hostage Escapes" is a brand of writing that eventually led to film music exerting an influence on the pop-media, whereas

before it was only the other way around (point here being: Roy Budd was cool).

Sadly, this release is a major disappointment as regards "The Car Chase." The cue is a spectacular orchestral jazz opus, a tsunami of brass and percussion that plays out at a whopping 10:11. On the Pye LP this magnificent piece was thoroughly ruined with the addition of automobile sound effects. How horrible it has been to discover that Jack Fishman, who produced these discs and who proclaims great respect for Budd's artistry, has etched this otherwise fine-sounding CD with the corrupted LP version of "The Car Chase." This type of thing is suitable only for children's records; it is most certainly unacceptable for an historic film score. I refuse even to listen to the track in its present state! A rare opportunity to enact an instance of notable film music restoration has been tragically disregarded. (I haven't spoken to Fishman. It is only fair to make note of the possibility that, for reasons unknown, it might have been impossible for him to purge the offending racket from Budd's music. In any case, it is the editorial policy of FSM to invite Jack to respond.)

Diamonds (an Israeli jewel caper starring Richard Roundtree, Robert Shaw and Shelley Winters) and *The Black Windmill* (a British espionage/kidnapping thriller with Michael Caine) both strongly reflect the personality of popular culture at the time, and this directly relates to what I said earlier about the evolution of film music. These two scores are loaded with characteristics derivative of the various forms of music in at the time; venues such as jazz, pop, rock, and R&B are all acknowledged by Budd in these soundtracks. These various modes of musical expression were digested and combined, and over time this practice resulted in a unique sound identifiable as an autonomous genre. *Diamonds* features an easy pop ballad



for orchestra and female voice, nicely performed by The Three Degrees. *Windmill* has no theme song and is a bit more edgy—less pop and rock, more R&B and Schifrin-esque jazz combined with sharply integrated electronic effects. (I wasn't surprised to learn this was Lukas's favorite of these five new Budd releases.) If you want an outstanding indicator of just how powerful a musician Roy Budd was, check out "Cassette Jazz" off of *Windmill*. This electrifying blizzard of harmony and counterpoint was spontaneously invented by Budd, as Fishman says, "at the drop of a hat." If I had been lucky enough to have known Roy I would have been dropping hats around him and his piano all day long.

The two crime-caper scores share a wonderfully expansive spatial quality, and this is complemented by a Las Vegas crystal-and-chrome texture. The former attribute has been appropriately accentuated in the studio for these premier digital presentations. For some bizarre reason, slate noise has been left between a

few of the cuts on *The Black Windmill* (an engineer saying "9M1" followed by a count-off, for example).

Switching genres completely, *Sinbad and the Eye of the Tiger* is Budd's contribution to the highly specialized genre of stop-motion animation fantasy films by Ray Harryhausen and producer Charles Schneer; however, Budd is outweighed by the mighty compositions of the giants who contributed to the genre before Roy got his crack (Herrmann, Rózsa, Moross) and after (Rosenthal). Budd's *Sinbad* plays much closer to the vest in comparison to the complexity and grandeur of the music of those four goliaths. Budd wasn't capable of inventing a bizarre menagerie of fully developed symphonic organisms that could literally compete with the fantastic monstrosities on screen; his score remains in the background, and only provides an effective accent to all the fanciful goings-on of Sinbad's escapades. Ironically, then, his *Sinbad* score is the only one of these new releases that can be enjoyed apart from the film as an ambient experience. It is a sparkling, incandescent work, and it is perceptibly and appropriately perfumed with the many exotic scents of a thousand and one nights.

—John Bender

Three Seasons ★★★★

RICHARD HOROWITZ
Island-Mercury 314 524 656-2
21 tracks - 61:58

While we're often disappointed by soundtrack albums that don't live up to the clichés of their various genres, that's often just a good way of being introduced to new sounds (one of the great strengths of the eclectic nature of movie scores). Here veteran composer Richard

sounds remarkably like a theremin with a distinctly Eastern timbre. Horowitz also mixes rhythmic and dramatic approaches that you might expect from a conventional score, filtering them both through his own unusual sensibilities and those of the culture he's exploring to create a truly unique sound: "Soccer in the Rain" and "Jungle Eyes" would be typical pizzicato "busy" soundtrack music but for the wild, unnerving sound of the acoustic and electronic instruments being played, while

Away (ooh, I know I'm going to pay for that characterization), Mark McKenzie's *Durango* is so tuneful it almost sounds like a packing case for future movie trailer favorites, particularly in its opening "Durango Suite," which has one of those processional themes related to those in Williams's *Empire of the Sun*, Horner's *Glory* and Morricone's *The Mission*.

But while McKenzie is working with a 70-piece orchestra and there are plenty of shimmering cymbals and crescendos, some-

how there's a modest, unassuming feel to this album that allows the thematic material to work on you without clubbing you over the head.

The Irish folk-tunes are incorporated into the fabric of the score rather than having tin-whistle band source music erupt out of the proceedings as in *Titanic*, and while McKenzie takes the old-fashioned approach (hearkening back to the days of *The Quiet Man*), it's ultimately more rewarding to these admittedly prejudiced ears. This should make a nice companion piece to the aforementioned albums as well as Goldsmith's *Rudy*. —J.B.



Horowitz (better known as an artistic contemporary of performers like Brian Eno and David Byrne) creates a work that's steeped in a rich Asian tradition while being as far from the conventions of an "oriental-sounding movie score" as you can imagine. The result is an album that would make a great companion piece to Vangelis's *Blade Runner*, with that score's hints of orientalism in cues like "Days of Future Past." But Horowitz's work only intersects with Vangelis's at a few prosaic levels. There's a beautiful song, "Do Ai" which is sung over drifting strings and constant, harp-like pitch bends, while "The Lotus Temple" and "Lotus Harps" create an equally metaphysical mood with minimalistic string lines playing against the solo oscillations of traditional Asian instruments, electronics, and subtle vocal chants.

What I love about this score is the way Horowitz maintains the essential alienness of these instruments, allowing them to create their own internal beauty and sympathy rather than just playing conventionally sappy melodies with shakuhachi flutes for easy audience identification—one of the Asian instruments

"Footprints on Water" is a more accessible, rhythmic cue marked by bubbling percussive sounds and a hallmark of the score, the glistening, metallic sound of finger cymbals.

The "Do Ai" song re-emerges in a lush setting for women's choir in the cue "Dhuong Vi... The Red Blindfold," while "Night Temple Master" creates a darkly mysterious, vaguely sinister slithering effect; there's also a shuttlecocking, percussive sound fans of Jerry Goldsmith's *The Sand Pebbles* will recognize in cues like "Fragile Silence" and "Cyclo Race." While *Three Seasons* might not be "soundtrack-y" enough for some people, it truly creates a hypnotic, alien environment in a way not too far removed from the best film scores. —Jeff Bond

Durango ★★★½

MARK MCKENZIE
Intrada MAF 7087 • 16 tracks - 43:54

I t is with great relief that I report that *Durango*, a movie about a cattle driver in 1940s Ireland, does not sport a score that sounds like Enya or *Titanic*. Less gimmicky than Horner's Oscar-winner and less overblown than John Williams's *Far and*

most of which sounds impressive-ly like Smashing Pumpkins. I'm just guessing, but there may be a certain amount of phonetic lyric pronunciation here.

Søren Hyldgaard's contributions include the song "Iubiere Infinita" warbled in French with orchestral accompaniment (including cymbalon), and two lengthy orchestral cues (identified as "suites") which are more in the standard melodramatic horror mode. The first has a distinctly Herrmannesque vibe, with several effects reminiscent of *Vertigo*, but with the Spanish-style repeating rhythms produced by cymbalon as well as flute. There's also some nice, extremely low-range woodwind playing that intrudes on the proceedings occasionally.

The second score track opens with a mock waltz that put me in mind of *The Fearless Vampire Killers* (or Batman's "Waltz to the Death"), then starts channeling pounding Holst-like rhythms à la Wojciech Kilar's ubiquitous *Dracula* score. The rest of the cue is big-sounding but somewhat generic forboding gothic horror music, with a moaning choir and the obligatory quoting of the Dies Irae, all leading into an ethereal, heavenly choral wrap-up. Counting "Iubiere Infinita" there's about 23 minutes of score on the album. From now on I'm going to answer the phone at the FSM offices with the phrase "Fro, Håb og Horror!" —J.B.

The Theory of Flight ★★★

ROLFE KENT
RCA Victor 09026 63376-2
17 tracks - 47:36

T he album's opening cue by Sune Rose Wagner ("Tim's Theme—The Attack") sets a tone that suggests that this film might be the *Pulp Fiction* of vampire movies (wasn't *From Dusk 'Til Dawn* the *Pulp Fiction* of vampire movies?) with its spaghetti western/surf rock guitars. The next eight tracks are taken up by what are apparently European impressions of American grunge rock standards (by the likes of Strawberry Slaughterhouse, D:A:D and—here's a great name for a band—Psyched Up Janis).

The soundtrack album's opening mix of seven songs seems determined to define the word

"quirky" with a mix of idiosyncratic folk ("Send Me on My Way" by Rusted Root), rock and roll ("You Can't Sit Down" by Booker T. and the MG's), nouveau reggae ("It's You" by the Specials) and Motown soul ("Snatchin' It Back" by Clarence Carter and "It's You" by the Specials). Rolfe Kent's score (about 22 minutes of which is sampled on the remainder of the album) is somewhat more interesting because of Kent's attempt to get into the mind-set of Branagh's character, an oddball who's always attempting to get his makeshift flying machines off the ground. Kent uses a full orchestra but with idiosyncratic, cavalier jazz-like rhythms for Branagh's capers, and the results are droll without falling into the sort of lame, "zany" comic effects that have mysteriously come back into vogue in comedy scoring. While the rhythms suggest Branagh's craziness, the orchestration (timpani, low-end piano and pizzicato and strings) tells us that Branagh takes his own screwed-up ideas completely seriously.

There's a welcome hint of John Barry in cues like "Sexual Altruism" and "Our Plane," and overall this score avoids the pitfalls of going for the weepy *Edward Scissorhands*-like crashing sentiment that's inherent in the subject matter... at least until the final track ("A Bloody Close Thing/Monument"). —J.B.

Wing Commander ★★★

DAVID ARNOLD & KEVIN KINER
Sonic Images SID-8905
17 tracks - 37:32

The two rules when it comes to computer games and films seem to be: 1) If a film becomes a big success it should be made into a game; and 2) If a game becomes a big success it should be made into a film. *Wing Commander* is the latest consequence of the latter rule. The original *Wing Commander* game has sold over 1.5 million copies, and has been followed by several sequels, all technically advanced and with actors like Mark Hamill and Thomas F. Wilson in the video sequences. So of course, bad movie version, here we come!

The scores for the WC video games were composed by George Oldziey, but the feature film has gone to composer Kevin Kiner, probably best-known for his collaboration with David Arnold on the television series *The Visitor*, for which Arnold provided the themes and Kiner wrote the actual score. For *Wing Commander* they continue their collaboration in the same manner: Arnold has written a grand theme, which serves as the basis for Kiner's score.

Sonic Images' press release says that the music is "composed in the epic tradition of John Williams's *Star Wars* films." Let us say instead that the score is composed in the epic tradition of David Arnold's *Independence Day*. Because like *Independence Day* the score for *Wing Commander* is incredibly bombastic and over-the-top. With orchestrations by Nicholas Dodd favoring brass and percussion, this CD will rock your house. Dodd also orchestrated Arnold's massive *Independence Day*, and as these two scores, by two different composers, are so similar in its sound and style ("The Gift/Skipper Missile" could be from ID4) one wonders how much of the overall sound is owed to the orchestrator.

And it is the immense, testosterone-driven action music that dominates the album, from the "Overture" to the "Big Damn Ending"—a suitable title—although a couple of cues, like "Angel's Story," give a chance to relax and prepare for the next battle. All in all *Wing Commander* should appeal to fans of Arnold's huge orchestral sound—which evidently included the filmmakers.

—Andreas Lindahl

Melanesian Choirs: The Blessed Islands Chants from The Thin Red Line ★★½

VARIOUS
RCA Victor 09026-63470-2
26 tracks - 51:49

There's a segment of the soundtrack collecting demographic that cares more about trailer music than movie score albums; these snippets of music taken from the scores of unrelated

EVEN MORE ENNIO

Via Mala ★★★ (1985)

GDM Music 2015

14 tracks - 42:51

122 Rue de Provence

★★★★ (1978)

GDM Music 2014

12 tracks - 32:07

Two of the most important independent producers re-releasing classic

Italian film scores are Lionel Woodman and Roberto Zamori. These two have been functioning smoothly as a team for a number of years—Woodman behind the scenes, and Zamori on the front line and at the engineer's console. Obviously neither one is getting rich from these releases; for them their projects are a labor of love, and as a collector I will admit that I always benefit from their hard work. Two of their more recent releases are middle-period Morricone scores, *Via Mala* and *122 Rue de Provence*.

Via Mala is a traditional orchestral score possessed of a sympathetically moody bearing. I found the work to be overall reminiscent of Mahler, not in terms of technique but of temperament. I will stress that this score, while somber, is not depressing. Morricone has infused the whole with an underlying quality of dignity and hope. The score also holds some surprises. "*Via Mala*" is an energetic movement which obviously delineates some sort of intense conflict, and to my ear it sounds a bit like Max Steiner on *King Kong*. The first time I heard the cue, this association to Steiner brought a smile to my face, partly because it was so unexpected. "*Ninna Nanna per una Bambola Senza Vita*" is a sumptuous delight. At only two minutes it is still long enough for Morricone to conjure up a magical atmosphere of winged fairies and unicorns consorting in the pastel blue of a neverland moonlight.



Via Mala also maintains a precious love theme that speaks not of enflamed passions but rather of selfless devotion and respect for a member of the opposite sex.

Like *Via Mala*, a traditional orchestral composition, *122 Rue de Provence* is highly thought of among Morricone collectors.

Whenever conversations turn to the Maestro's charming scores *122* is sure to be mentioned. For one thing, it is a direct precursor to *Cinema Paradiso*; the similarities are pronounced. For anyone out there who loves the *Paradiso* soundtrack and has wished for more of the same, this digital reissue is the answer. An elegant and pleasurable musical design from beginning to end, *122* is the stripe of invention that Jean Paul Richter was referring to when he called art "the wine of life."

"Sonate Interrompue" is a hushed piano interlude that sustains in its delicate shadings the simple perfection of a fresh flower. I find myself enjoying this cue with the CD deck set on repeat. The fragile, unspoiled sounds seem to be somehow capable of cleansing the soul. Much of this score is like that. For *122* Morricone created a pastiche of quiescent and enchanting themes that, taken together, are more than up to the task of transporting the most harried urbanite to a blissful state of mind and spirit. —John Bender

TELEVISION'S TREASURE CHEST

The A-Z of British TV Themes: Vol. 4 ★★★½

VARIOUS

Play It Again 009 • 30 tracks - 78:05

Here's a review that will bewilder FSM's colonial readers, but there's no way to discuss this latest offering from Play It Again without reaching for a bunch of cultural British references. For anyone who grew up there in the 1960s or '70s, this is the soundtrack of our lives, whether we like it or not.

David Ordini's theme for *The Big Match*, as instantly recognizable as the National Anthem, recalls a thousand black-and-white weekend football matches from the days when Britain's football teams were actually filled with British players. Similarly, Keith Mansfield's jaunty theme for the BBC's *Wimbledon* coverage brings back memories of hoping for those magic words "Rain stopped play" which would mean the interminable rich kids' game that dominated the summer holiday afternoon TV schedules would be replaced with an old Peter Cushing *Dr. Who* movie or, better still, *The War Lord*—the Beeb's standard standby programming. And *Randall and Hopkirk (Deceased)* was practically the only thing worth watching on ITV on a wet Sunday afternoon, Edwin Astley's theme for the supernatural comedy-thriller heralding an escape from the rain and religious programming for an hour at least.

There's plenty more that act as reminders of the days before remotes when you had to get up and cross the room to turn off the TV set (*Ask the Family, Holiday, Follyfoot*). You want songs? Joe Fagin's "Back with the Boys Again" (from *Auf Wiedersehen, Pet*) and Bobby G's *Big Deal* offer soft-rock aplenty.

The classics are not neglected, with Stephen Oliver's musically uninteresting *The Life and Adventures of Nicholas Nickleby* (curiously granted first place on the album) and, much better, Geoffrey Burgen's memorable opening and closing titles (practically the entire score) to the landmark Le Carre adaptation *Tinker, Tailor, Soldier, Spy*, still one of the Beeb's finest achievements.

Despite these, catchy is definitely the watchword for many of the offerings, some of which have lived double lives (Jones and Porter's *Spanish Armada* is better known as one of the ABC cinema circuit's jingles than as the theme tune to local show *People in London*, while Francis Monkman's *Think Big* has probably graced more TV promos than episodes of *Did You See?*). Since many were only heard in 30-second bursts or less, it's often surprising and not a little disturbing to discover the directions the full versions take—a feeling somewhat akin

to suddenly discovering that a lifelong friend is an alcoholic, and a wife-beater to boot. Bill Connor's end titles to the troubled thriller *Resort to Murder* is a particular offender, going more than a little awry around the 60-second mark.

Of course, the problem with the A-Z format is that it doesn't always exactly

flow: Neil Richardson's legendarily ominous and threatening main title for *Mastermind* that accompanied a dramatically underlit armchair—like something out of the Gestapo via Monty Python's Spanish Inquisition (it's only a quiz show, for Pete's sake)—is followed by the unrepentantly working-class strains of Tony Russell's "Happy Harry" from *On the Buses*. As segues go, it's like following Beethoven's Fifth with the Macarena, but that's the alphabet for you.

Then there's the feeling that more than a few entries are there simply to make up the numbers. Q is a particular problem, with only *Quatermass* (represented by "Mars, Bringer of War" from Holst's *The Planets*) and *Quiller* (not included here) springing to mind. Nonetheless, there are enough welcome inclusions to avoid charges of scraping the bottom-of-the-barrel.

—Trevor Willsmere

The Avengers & Other Top Sixties TV Themes

★★½

VARIOUS

Sequel NEM CD 976 • Disc One: 30 tracks - 70:08
Disc Two: 30 tracks - 68:56

Evidently produced to capitalize on the recent *Avengers* craze, which was helpfully extinguished by the release of the actual *Avengers* movie, this 2CD collection of British television themes is misleadingly packaged with stickers and other artwork describing it as "60 Original Remastered Themes," when a more forthright description might have been "60 Badly Performed and Arranged Re-record-



ings" from the Pye, Piccadilly and Transatlantic vaults. The *Avengers* theme itself is reasonably authentic, but still not the original broadcast version (helpful hint: most television themes don't play for over two minutes), and most of these tunes are cheesy arrangements done by groups with names like "The Cyril Stapleton Orchestra," "The Bob Leaper Orchestra," "The Piccadilly Strings" and my personal favorite, "Sounds Orchestral."

Some of the cues are credited to the actual composers and/or their "orchestras," such as Ron Grainer, Barry Gray and Laurie Johnson, and these seem to be the most authentic takes. Ron Grainer's *A Man in a Suitcase* displays some of the to-the-point melodic toughness that made Grainer's theme to *The Prisoner* and his score to *The Omega Man* so enjoyable, but his *Steptoe and Son* theme manages to be far more annoying yet less memorable than Quincy Jones's take

on the American version, *Sanford and Son*.

Despite the presence of Ron Grainer's credit on a number of the recordings, there's a lousy version of Grainer's *Dr. Who* theme done by Eric Winstone and His Orchestra. I was also bitterly disappointed to discover that the quirky theme to *Captain Scarlet* was missing its gripping lyrics ("Captain Scarlet!... Indestructible!" repeated ad nauseam). Then there's Edwin Astley's theme to *The Saint*, performed by Cyril Stapleton and The Eliminators, who replace the indelible wailing "angel" voices with a sleepy electric guitar. Eliminate this!

The Barry Gray *Stingray* theme seems pretty authentic, however, with the added bonus of awe-struck lyrics warbled by Garry Miller. And I love the way the theme from *The Forsyte Saga* goes from an impossibly overblown fanfare to a cheesy romantic ditty with lounge-type female chorus. Then there's the John Schroeder Orchestra doing a swinging version of Pete Rugolo's theme from *The Fugitive*... wait a minute—that's *our* TV music, you stinking Brits! The same appropriation occurs with the Tony Hatch Orchestra doing a lame take on David Raksin's *Ben Casey* theme and a ludicrous rendition of Fred Steiner's *Perry Mason* theme, as well as the Jack Dorsey Orchestra's creepy version of the theme to *Peyton Place*. Laurie Johnson's "Latin Quarter" theme from *Riviera Police* is pretty cool, however, and I suppose you could see the whistled theme from *Ghost Squad* as a precursor to Mark Snow's *X-Files* music, if you were blind drunk.

Since the lion's share of this music is unfamil-

iar to American listeners, it's less of a bargain on this side of the Atlantic, where only a handful of the tunes have been heard, and very few of the newly discovered material is on the level of a British *Peter Gunn* theme.

—Jeff Bond

Hit TV: Television's Top Themes ★★★

VARIOUS

Varèse Sarabande VSD-5957 • 14 tracks - 42:00

I once trashed an album of music from *Sherlock Holmes* movies and TV shows that producer Bruce Kimmel had put together because it didn't sound exactly like the original music it was adapting. A couple of years later he was working on a project for which I was dying to do the liner notes, so Bruce made me apologize because I had misinterpreted the intent of the *Sherlock Holmes* album. Bruce really likes making people come and crawl to him in his palatial office begging for forgiveness, and to that end he makes sure that a three-foot square patch of carpet in front of his desk is always laden with fruit preserves, rubber cement, and bits of broken glass.

The point of this anecdote is that Bruce Kimmel is not a "normal" person, and he doesn't make "normal" soundtrack albums. His albums are concept albums that lovingly reinterpret movie and television music we're familiar with in unexpected ways. Here he gets a smart little jazz/rock band together (consisting of Grant Geissman, Emilio Palame, Ken Wild, Brian Kilgore, and Ed Smith with "special guests" Wayne Bergeron on trumpet, Steve Holtzman on trombone, and Mark Hollingsworth on tenor saxophone and clarinet) to take on popular themes from shows like *Ally McBeal*, *Seinfeld*, *Law and Order*, *Caroline in the City*, *Frasier*, *Oz*, *South Park*, *The X-Files*, *Mad About You*, *ER*, *The Nanny*, *Touched by an Angel*, *Friends* and *The Magnificent Seven*. (Before you say "?!" like in comic books, that last one refers to a recent attempt at a TV revival.)

Most of these themes are already jazz/pop instrumentals and are well-served by the new arrangements, and since there's more an attempt to capture the general vibe of each theme and run with it than to painstakingly recreate the TV recording beat-for-beat, you don't get that jarring moment that always comes along in a cover version in which a TV theme bears down on its catchy conclusion only to suddenly veer off into the world of jazz improvisation. And the more offbeat numbers like Jonathan Wolff's *Seinfeld* theme and Primus' *South Park* are captured rather well (there's also a kind of "out West" steel guitar take on Mark Snow's *X-Files* theme that's strangely appropriate for the show's relocation to L.A.). So this is a nice, cohesive little jazz album. Right, Bruce? —J.B.

SCORES OF SCORES

ed films are the perfect high-energy snacks for the modern, MTV-informed attention span. Unfortunately, the pursuit of trailer music is inherently frustrating and leads to all kinds of confusion as certain cues become known as "the Movie X trailer music" whether or not they were originally composed for that movie's trailer or not. Jerry Goldsmith's *Judge Dredd* trailer music briefly became "the *Lost in Space* trailer music" and other music written specifically for films (Kilar's *Dracula* and Horner's *Aliens*) has seemingly become better known as trailer music than anything else. Those who obsess about trailer music often miss out on the larger picture and exhibit outrage when the music used for a film's trailer doesn't show up on the movie soundtrack itself, forgetting that movies and trailers are assembled by different people working for different companies, often without very much interaction.

That having been said, RCA Victor probably could have saved everyone a little time and money by releasing the chant "Jisas yu holem hand blong mi" (which opens this album) on the original soundtrack album for *The Thin Red Line*, since its striking use in trailers for the movie was one of the things that got people anticipating the film. *Melanesian Choirs: The Blessed Islands* assembles 26 choral chants performed by the Choir of All Saints, Honiara and the Melanesian Brotherhood of Tabalia, and it's an amazing showcase of vocal performance blending children and adult voices (sometimes with rhythmic clapping accompaniment) for a lilting, uplifting feel... just perfect for a Colombian coffee commercial, which is where most of these chants will probably wind up.

Most of the songs are under two minutes in length, and with 26 examples and little variance in vocal tone or tempo, a little of this album will go a long way for most listeners. But if you obsess over movie trailer music, you'll be forced to purchase this CD for its opening track... you poor bastard.

—J.B.

Goodbye Lover ★★★★

JOHN OTTMAN

Milan 73138 35876-2 • 24 tracks - 36:52

After years of creating unintentional comedies like *The Mission* and *The Scarlet Letter*, director Roland Joffe has decided to cut out the middleman and go straight for comedy with *Goodbye Lover*, a kind of comic thriller with two peculiar, scheming femme fatales played by Patricia Arquette and Mary-Louise Parker up against cop Ellen DeGeneres and the bliss-

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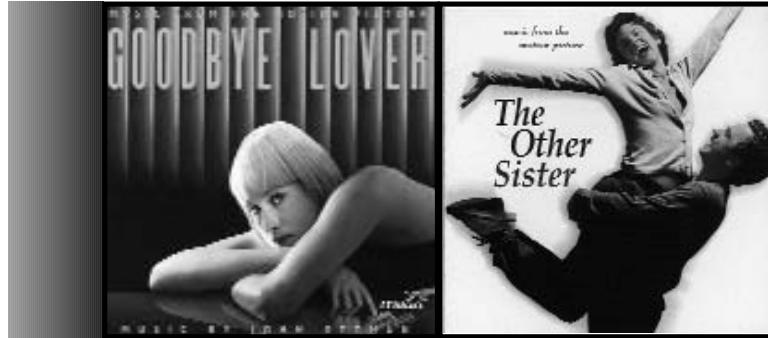
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fully ignorant world of men. Joffe has always shown particular taste in his choice of composers (he may have gone through three of them on *The Scarlet Letter*, but they were three *good* ones), and here he allows John Ottman finally to get out of the horror/thriller genre for a while, even if it's not all the way out.



Ottman has shown as much skill with quirky comic projects like *The Cable Guy* and *Fantasy Island* as he has with brooding, dark material, so it's nice to hear him have some fun, even though the "fatale" half of "femme fatale" seems to have the upper hand here. The score starts off with a darkly playful theme for Arquette's character ("Sandra's Theme") which incorporates a portion of melody from the song "My Favorite Things" (one of the characters is obsessed with *The Sound of Music*). Ottman's scores sometimes seem to be tied together more by the composer's ingenious sense of orchestral texture than by dominant themes, but *Goodbye Lover* is comparatively more melodic and the recurrence of Sandra's theme (and the *Sound of Music* quote) ties this album together and provides a sense of narrative thrust. Ottman also doesn't fail to play the Hitchcock-Herrmann card when the going gets tough in cues like "Protecting an Investment."

Ottman's *Incognito* turned out to be one of my favorite scores of 1998, although *Apt Pupil* and *Halloween H2O* failed to grab me; his ambitions are stellar, and when he hits his targets the results are terrific albums like this. At 37 minutes long and 24

tracks there are a lot of short pieces, but somehow the material creates the impression of an organic whole.

—J.B.

The Other Sister ★★★½

RACHEL PORTMAN & VARIOUS
Hollywood HR-62180-2
11 tracks - 45:45

The *Other Sister* is a delightful romantic comedy about the "challenged" in life and how they cope with family, who sometimes

the old Harold Arlen song, "Come Rain or Come Shine." Lewis has a deep, throaty voice and does an acceptable, relaxed rendition of this classic.

The Pretenders' "Loving You Is All I Know," sung by Chrissie Hyde and Alison Kraus on "When You Say Nothing At All," express Carla and Danny's emotions. The Lemonheads doing Paul Simon's "Mrs. Robinson" sing a quarter beat behind the instrumentals, giving the impression of urgency, and is played for laughs on the soundtrack, as Diane Keaton acts the harried mother.

Portman's signature music for the film is "Carla & Danny's Theme" (5:50). Carla's melody is played by a flute and Danny's, the bassoon. Using keyboard as the third element, Portman has a trio, fleshed out by strings and woodwind. The melody is romantic and contemporary.

The Other Sister, as a film, shows us there are many kinds of love and ways of expressing yourself. Though Portman has only one selection of her own on the soundtrack, the choices of music are integral in making this a better-than-average CD.

—Marie Asner

The Paper Brigade ★★

RAY COLCORD
Citadel STC 77122 • 21 tracks - 47:30

The *Paper Brigade* is apparently a children's movie about the adventures of some newspaper delivery boys and their conflicts with local bullies who muscle in on their turf. While in real life this would probably end up with somebody getting shot, the movie looks something like an Extreme Sports version of *The Family Circus*.

I dreaded putting this CD in my stereo, but it turns out to be an enjoyable little romp of an album. Ray Colcord has wisely followed in the footsteps of Elmer Bernstein and Danny Elfman, not by copying their musical styles, but by getting into the hyperbolic mindset of childhood. To these characters their situation is war, and Colcord scores *The Paper Brigade* like a frenzied, propagandistic war movie. There are plenty of touches of comedy (the score (continued on page 42)

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feature selection

Monte Walsh

John Barry's First Western Score! Two decades before *Dances with Wolves*, John Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and even a dash of 007. Also included are outtakes, source music, and the 45rpm single recording of "The Good Times Are Coming."

\$19.95

music

...exclusive to FSM!



Prince Valiant

The Classic Adventure Score by Franz Waxman! Prince Valiant (1954) is a stirring knights-and-adventure work in the classic tradition of *The Adventures of Robin Hood* and *Star Wars*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score as it survives today, newly remixed from the 20th Century Fox archives in good stereophonic sound with bonus tracks. It's our first Golden Age Classic!

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remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

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The Return of Dracula

Gerald Fried 2CD set also including *I Bury the Living*, *The Cabinet of Caligari* and *Mark of the Vampire*. From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. \$29.95 (Shipping charges are same as a single CD)



Patton/The Flight of the Phoenix

Classic Jerry Goldsmith war soundtrack plus rare Frank DeVol adventure score on one CD! Jerry Goldsmith's *Patton* (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplated trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings: this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert.

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Fantastic Voyage

The Complete Unreleased Score by Leonard Rosenman! *Fantastic Voyage* is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek II*) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breath-taking

ing musical colors, presented here in complete form, in stereo.

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The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks by John Williams! *The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with Williams's stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974).

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Stagecoach/The Loner

Original soundtracks by Jerry Goldsmith! *Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording: this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner*'s Goldsmith's

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John Barry's Deadfall

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. Liner notes by Jon Burlingame.

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Mad Monster Party

30th Anniversary Collector's Edition From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original motion picture soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky and fun blast from the past!

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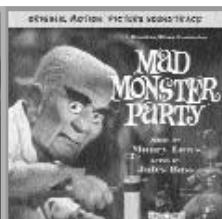
complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores.

\$19.95

The Wild Bunch

restored edition. Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine.

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The Music of Star Trek: Profiles in Style

by Jeff Bond
This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films.

Published by Lone Eagle Press. 224 pages, softcover, illustrated. \$17.95



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

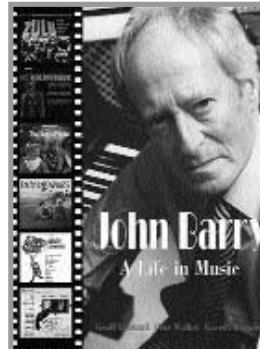
by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his begin-

nings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover. \$39.95



U.S. Exclusive—Only from FSM John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samson & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin,

Herrmann, Mancini, Jarre, Schifrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

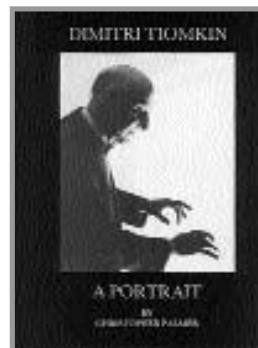
Published by University of California Press. 396 pp., softcover. \$24.95

Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

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VideoHound's Soundtracks: Music from the Movies, Broadway and Television

Edited by Didier C. Deutsch,
Foreword by Lukas Kendall

This massive 1024-page book contains reviews of over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments while looking at catalogs or discs in a used bin. Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records. \$24.95



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This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55.

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Issues are 24 pp. unless noted.

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* #30/31, February/March '93 64 pp.

Maurice Jarre, Basil Poledouris, Jay

Chattaway, John Scott, Chris Young,

Mike Lang: the secondary market, Ennio

Morricone albums, Elmer Bernstein Film

Music Collection LPs: 1992 in review.

#32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/September '93 40 pp.

Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2: reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, October '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby: *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone

books ...for composers



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tribute & photos; lots of reviews.
 * #45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes; book reviews.
 * #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
 * #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

#49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.
#50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

**#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's most interviewed: music of *Heimat*, *Star Trek* promos.
 * #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFIM Conference Pt. 1, *StarGate* liner notes, Shostakoholics Anonymous.**

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFIM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

***#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.**

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lenhardt (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

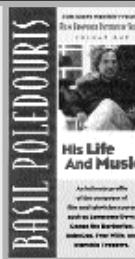
#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

***#63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also:**

video

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and



includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or

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History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3,



re-recording *House of Frankenstein*.

* #65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column. #70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schechter: Monstrous Movie Music: Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.
 * #76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 Star Wars issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia: Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schifrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas: Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine



Art, Recordman.

* Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.
 Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams

Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Michael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, Laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic/Horner* essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photo-



tos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3: Score

Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 South Park (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

Vol. 3, No. 8, September '98 Lalo Schifrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, October/November '98

Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween Laserphile.

Vol. 3, No. 10, December '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999

Issues 48 pp.

Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Jerry Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, February '99 Jerry Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schifrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TVT sci-fi CDs, promo CDs.

Vol. 4, No. 3, March '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Jerry Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, April/May '99 Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Jerry Goldsmith Buyer's Guide Late '70s: DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 3, No. 9, compiled by Dennis Schmidt. Cost: same as one backissue.

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(continued from page 38)

seems to touch lightly on every conceivable genre, including westerns—he tackles the opening “Into the Trap” cue as if it were something out of *The Magnificent Seven*), mock creepiness and horror (“Suckers”), romance (“True Love”), and Gerswinesque drollery, but most of it is adventurous and bristling with energy. “The Papermeister” starts off with hammering rhythms that call to mind Ron Goodwin’s *633 Squadron*, and “The Rookie”

music, yet it still graces the film with a delicacy befitting the drama.

Director Johnston worked with James Horner on many consecutive pictures before turning to Isham here (which could have been the result of a scheduling conflict or budgetary constraints), but the switch doesn’t make much of an impact on the film, since Isham’s music is uplifting and atmospheric, albeit in more of a subdued vein than the sort of score Horner would have likely provided for the picture. The predictable ‘50s pop tracks appear in

disbelief, as with a series of godawful Mariachi ditties and virtually unintelligible rock songs. Although the performances by Los Tucanes de Tijuana, Banda el Recodo de Cruz Lizárraga and Screamin’ Jay Hawkins are likely to induce reactions akin to the chorus of Electric Playboys’ “Little Girl”—“you make me feel so sick”—score fans are likely to get a kick out of Simon Boswell’s classy score (conducted by Terry Davies), which is well-represented with ten tracks amounting to a half hour of the CD’s 49-minute running time.

lating bongo rhythm and deep, menacing voices—a welcome echo of one of Boswell’s other fine scores, *Lord of Illusions*. The one touch of traditional melody comes by way of a surprisingly delicate and attractive flute solo in “Happy Caribe” which, despite being reminiscent of the hymn “What a Friend We Have in Jesus,” makes for a welcome interlude.

The major problem is that album is badly sequenced, and the tense mood that Boswell’s excellent underscore creates is shattered by the interruption of the bouncy Latino songs with their accordions and guitars. These constant hindrances need to be programmed out in order to experience the true effect of Boswell’s music, which figures near the top of his list of quality scores to date.

—Jonathan Broxton

At First Sight ★★

MARK ISHAM & VARIOUS

Milan 73138 35869-2

15 tracks - 49:32

At First Sight is only peripherally about a blind man (Val Kilmer) given an opportunity to see. It is really about this question: “Do you want to sleep with Mira Sorvino?” And the answer is of course, yes, but I don’t want to have to be blind.

Presumably, at one point during the development of *At First Sight*, the producers could have taken the film into all sorts of weird terrain. Their film, after all, raises fascinating questions of perception and what it means to “see.” Discarding that, they ultimately aimed for the most formulaic love story imaginable, hampered only by the abrasive nature of the two leads and the tired nature of the Lifetime cable illness/disability genre. Mark Isham’s score shoots for the emotional bulls-eye in a manner well-informed by the contemporary marketplace—it’s like acoustic new age with its gentle piano, strings and woodwinds. Much of the film involves the characters drawing up emotions relating to early childhood, and the score wisely handles these feelings with kid gloves.

(continued)



blasts out some Coplandesque brass fanfares. People who go crazy over things like *The ‘Burbs* should enjoy this one.

—J.B.

October Sky ★★

MARK ISHAM

Sony Classical SK61696

24 tracks - 52:42

Marketed by Universal as a mid-winter sleeper hit, Joe Johnston’s *October Sky* didn’t make much noise in theaters but still stands as an appealing family picture. One of the film’s brightest attributes is Mark Isham’s poignant, pensive score, which Sony Classical has released as a soundtrack containing just over 30 minutes of original music.

Conducted by associate Ken Kugler, Isham uses a solo violin passage to establish his main melody, which gently underscores the relationships of a family in rural West Virginia during the 1950s—if you’ve heard Isham’s score from the little-seen *The Education of Little Tree*, you’ll have a firm grasp on how the composer’s music sounds and functions in *October Sky*. There isn’t a whole lot of variety in the

form of standards by Fats Domino, The Platters, Buddy Holly, Tommy Edwards, The Cadillacs and The Coasters.

—Andy Dursin

Perdita Durango ★★

SIMON BOSWELL & VARIOUS

Milan 74321-54116-2

17 tracks - 49:10

Never one to flinch from making movies with a distinct lack of taste—consider that his last two were the cult horror comedies *Accion Mutante* and *The Day of the Beast*—director Alex De La Iglesia makes his U.S. feature debut with *Perdita Durango*, an offbeat road movie starring Rosie Perez and Javier Bardem as a pair of Mexican hoodlums transporting kidnapped teenagers and a cargo of fetuses (yes, fetuses!) across the Nevada desert on behalf of a Mafia kingpin.

The songs which pad out this album are completely chaotic and induce feelings ranging from light-hearted nostalgia, with the famous Herb Alpert tune “Spanish Flea” and the classic Johnny Cash ballad “I Walk the Line,” to complete and utter

Surprising as it may sound, there is a distinct feeling that the spectre of Bernard Herrmann is hovering over *Perdita Durango*. Throughout the score, Boswell has adopted many of the Master’s experimental touches, and has come up with a series of inventive and clever cues which have an unnerving habit of evoking the images and sounds of the desert—whether it is the musical depiction of a shimmering heat haze, or the threatening click of a rattlesnake’s tail.

Much of Boswell’s music features prominent percussion by Chucho Merchan and Julian Diggle, such as in the stark and desolate “Morgens Interstate Bank,” the almost tribal-sounding “A-Maje-Combe” and the hyper-kinetic “Crossing the Border” and “La Calavera.” Other cues, such as “Food for the Gods,” are more conventionally orchestral, but contain a stylish dissonance, employing vicious trumpet blasts, unearthly echoing woodwinds and eerie, high-pitched violin meanderings.

“Another Way Out” is a pulsating action ostinato with an undu-

NOT AS SIMPLE AS IT MAY SEEM

A Simple Plan ★★★★

DANNY ELFMAN

Compass III COM 0105 • 14 tracks - 43:53

Danny Elfman's score for Sam Raimi's *A Simple Plan* is an exceptional work of craft and intimacy. The orchestration and ambiance of Elfman's music not only support the snowy landscape but also help realize the opposing forces dealt with by the film's main characters, played effectively by Bill Paxton, Billy Bob Thornton and Bridget Fonda. Compositionally, Elfman continues to grow in all facets, first off by emphasizing color changes and careful textures over full orchestral passages. However, these textural sections are not simply interesting filler, but are instead built out of small motivic cells that form the backbone of the score. Secondly, Elfman has learned to get tremendous mileage out of the simplest motives, in some cases practically building entire scores on one or two intervals. His new approach does not focus as much on harmonic movement as it does on pyramid-like passages where voices enter in a staggered fashion and proceed in diatonic variations on his motives and at varying rhythmic values.

Begin at the Beginning

The Main Title of *A Simple Plan* cycles through Elfman's main ideas. The orchestration is unusual, focusing on a large flute section, strings, guitar, and a detuned piano. Elfman begins in simple meter but soon introduces a three-note, triplet flute motive that suddenly shifts the cue into a compound, plaintive setting. As this texture develops into a hypnotic, repeating passage, Elfman introduces the main theme of the score. This melody is built around a slowly unfolding minor second and functions in the notoriously ambiguous major-minor tonality. The underlying harmonies are basically diatonic and functional but the contrapuntal texture makes them less obvious and in some respects irrelevant. Elfman favors horizontal writing throughout the score, but his tendency to remain diatonic indicates that he never really abandons vertical thinking. The textures he establishes in the Main Title are effective in that they consist of both repeating motives and unpredictable entrances, making for a stable but ever-changing palette over which he layers his melodies. The marvel of this new Danny Elfman sound is that within these textures, despite the large number of simulta-

neously sounding ideas, there is present a clarity in each line and in the overall result. His voice is perfectly suited to films that function on more than one level because it is capable of expounding on all of these layers at once. Elfman's title music sets the perfect stage for the events of *A Simple Plan*. It is also technically sound and sensitive to Bill Paxton's important voice-over that suggests the morals of the film.

The secondary theme of the score is also introduced in the Main Title. The melody consists of a repeating idea based on a minor second and a minor third. The harmony is primarily built on mediant relationships and becomes clearer and more predictable in this section. Several factors, including the clash between minor and major ideas, the precise orchestration, and the general shape of the motive make this passage reminiscent of Thomas Newman's work on *The Shawshank Redemption*. Its appearance in *A Simple Plan* may be a coincidence or a case of temp-track disease. However, Elfman is said to refuse to listen to temp tracks, and the theme in question does share characteristics with the rest of the score and with much of Elfman's recent work. He deserves the benefit of the doubt despite the fact that *Shawshank* was tracked (at the very least) into the previews for *A Simple Plan*.

It's How You Play it

The orchestration of *A Simple Plan* is perhaps as important as any facet of its composition. Elfman's choice of emphasizing the breathy low register of the flute (and alto flute) and high strings easily contribute to the cold and desolate scenery and to the questionable morals depicted on screen. The detuned piano, guitar and sampled percussion offer a look further into the setting, while commenting on the backwoods and off-kilter nature of the characters and their situations. Brass is used sparingly, tastefully, and mostly just as color. Also, many of the motives in the score are specifically associated with a certain instrument or effect, as in the detuned piano motive that opens the score.

Every cut on the *A Simple Plan* album is a well-conceived and entertaining listen. The two main themes are turned into an arsenal of interesting fragments and combined to make



for one effective and cohesive cue after the next. The score also features another important thematic idea, used to represent Thornton's Jacob character and his simple dreams. It is essentially a slow, repeated minor third over a sparse accompaniment of changing harmonies and can be found, among other places, in "Death." The three main motives in *A Simple Plan* are all basic extrapolations of the same melodic idea, and other

such motives appear (though less frequently) in the score. Sometimes these fragments recall pleasant moments from recent scores like *Dolores Claiborne* and even old favorites like *Batman Returns*. The close relationships between all the motivic material prevent the score from seeming cluttered with ideas, despite the fact that so many of these melodic and textural concepts are worthwhile and memorable as individual entities.

Another highlight on the CD is "Tracks in the Snow," the underscore for the climactic sequence of the film. This cut is a dramatic masterpiece when synced to film and is a frightening, frenetic work on its own. It summarizes important motives while building tension to its highest level in the movie. Elfman's dramatic sense is at its best in this sequence. While the music builds at various junctures it in no way sabotages the timing of the crucial moment in the scene (it's as effective as Goldsmith's conclusion in *L.A. Confidential*) and instead comments pensively after the fact.

The final cue of underscore in the film, "End Credits," is highlighted by rich, full-blown versions of Elfman's most important material. The shift in gears that accompanies Paxton's final fireplace extravaganza is remarkably effective and the concluding voice-over sequence boasts the secondary theme grounded fatefully in the low register by a tonic pedal (as Paxton returns to his "normal" life).

Danny Elfman's work on *A Simple Plan* is truly remarkable. It is technically flawless and dramatically supportive, never interfering with dialogue or reminding the audience that they are watching a Hollywood product. Its plaintive and unsettling style is a perfect match with the story, and its organic nature and interesting orchestration makes for a wonderful listen on the album. The only real flaw with the Compass III release is the absence of the short but brilliant "Paxton rides the snowmobile" cue. After eleven cues by Danny Elfman, adventurous listeners will find three songs used as source music.

—Jon and Al Kaplan

If there's a reason to be dismissive, it's only that Isham is so boxed in that the music, like the movie, ends up dull. Never a great melodist, even Isham's song (with lyrics by Alan and Marilyn Bergman) disappears into the ether when it's over. Still, he's really great at the ether. The CD contains a half-hour of score plus those all-important montage songs.

—L.K.

Message in a Bottle ★★½*GABRIEL YARED & VARIOUS*

Atlantic 83163-2 • 16 tracks - 73:59

Listening to the first 45 minutes of this album caused me to experience chilling flashbacks of *Practical Magic*. There was a time in the distant past when a romantic movie like *Unchained* would boast one hit tune that people could associate with the movie or that, God forbid, could even gain a reputation on its own. Now movie producers aren't sat-

ing grief over his lost wife. Since *The English Patient* and *City of Angels* Yared has become the chosen voice of tragic romance, and while he has the taste and skill (mostly) to prevent himself from crossing over the line into shrill histrionics, he lacks the melodic sweetness of someone like Williams or Barry, even though the orchestral tools are somewhat similar to Williams's *Stepmom*. By the time the heavenly choir began to insinuate itself into the final track ("Dear Catherine"), though, I began to suspect that I'd accidentally put on the soundtrack to *Touched by an Angel*.

—J.B.

You've Got Mail ★★*GEORGE FENTON*

Varèse Sarabande VSD-6015

19 tracks - 31:09

You've Got Mail's trailers made it look so much like a rehash of *When Harry Met Sally* that my wife actually thought the ads were commercials for

comedy, and it makes Meg Ryan seem even more insufferably cute and helpless, thus increasing my desire to run over her with a truck. Cues like "Butterflies in the Subway," "Books Are Cocktails" and "To the Mattresses" (which does a take-off of *The Godfather* to underscore the use of a quote in the movie that is allegedly from *The Godfather*, but which nobody I know who's seen *The Godfather* can ever remember) are examples of applying "funny" music to comedy, which just seems to increase one's awareness of how not funny whatever you're watching actually is. This type of music plays better divorced from visuals of people sneaking around corners and eavesdropping on each other. When Fenton concentrates on the genuine emotions in the story (generated entirely by Hanks) the score is quite beautiful.

I have one more gripe which I will lay at the feet of Nora Ephron. At the end of the

It's a song virtually guaranteed to produce a teary-eyed reaction in the viewer (and pieces of it are worked into several of Fenton's cues as a tip-off to the film's inevitable conclusion), and employing it at the end of this movie is the cheapest trick imaginable.

There's only one other movie besides *The Wizard of Oz* in which the song "Over the Rainbow" belongs. That's at the end of *The Return of Dr. Phibes*, in which Vincent Price plays a hideously scarred villain searching for the subterranean River of Eternal Life in Egypt so that he can resuscitate his dead wife Vulnavia and live forever. At the end of the movie Phibes achieves his goal, and as he rows a small boat off into eternity, Vincent Price himself sings "Over the Rainbow." Due to legal problems, the video release of the movie loses the song. Now that's justic....

—J.B.

Steam/Haman: The Turkish Bath ★★*TRANCENDENTAL*

World Class 11306-2

18 tracks - 46:06

It used to be that world music served as an inspiration for new movements in "art music." Bartók, Grainger, even Liszt put in hours of field research to record and incorporate the complexities of these un-notated, freely evolving musical styles. Today, world music has often come back around to adopt a pop/commercial sensibility. Pop musicians then find this work familiarly appealing and attempt to readopt it into their own work. The problem is, they're usually not being half as experimental as they think they're being.

Thus we come to world music group Trancendental's score for *Steam*. The liner notes purport that this music includes influences from traditional Sufi melodies, early 20th century Turkish music, Middle Eastern music, and "Groove-oriented ambient/trance music." Somehow, it all sounds like 4/4 pop and new age played on ethnic instruments. It's less a meld of styles than a hodgepodge of rein-



isified until they have at least ten hit songs connected to their movie. I guess if one romantic song works, a dozen will really stir up the passion. ("Listen, honey—they're playing our collection of songs!")

Relegated to the end of the CD (which features songs by Sheryl Crow, Hootie and the Blowfish—remember them?—and Sarah MacLachlan, among others) is slightly over 19 minutes of Gabriel Yared's score, which is probably about as subtle and un-manipulative as you can ask for in this kind of movie. There's a big love theme for strings and flute, melancholy guitar solos and lots of morose string accompaniment for Kevin Costner's brood-

America On-Line that used *When Harry Met Sally* as their theme. As it turns out, *You've Got Mail* is a remake of some other romance from the past, but it still bears the unmistakable earmarks of Nora Ephron: endless nostalgic songs on the soundtrack, rampant cuteness, and the human personification of rampant cuteness: Meg Ryan. While Tom Hanks got an Oscar nomination for *Saving Private Ryan*, he deserved one for *You've Got Mail*, because his presence in the movie was the only thing that prevented me from torching the theater.

My appreciation was sadly not enhanced by George Fenton's mostly classy music: this is one of those scores that really hits the

You've Got Mail, the two lovers get together (sorry to ruin this for anyone who's never seen a Nora Ephron movie), and as they finally accept their love for one another, what swells on the soundtrack? Harry Nilsson singing a crummy take on "Somewhere Over the Rainbow" from *The Wizard of Oz*. To me this was an open admission that the filmmakers lacked any confidence whatsoever in the ending they had concocted for their movie. As this mundane romance reaches its conclusion, not just any sappy song would do, but the one song that probably every American under the age of 45 has had drummed into his or her head since childhood.

terpreted rock with a couple of bent pitches. Sure there are a couple of good grooves ("Ilkinci Mekup" has a nice kick), but it's mostly a squandered opportunity.

—D. A.

Jawbreaker ★★½

STEPHEN ENDELMAN

Varèse Sarabande VSD-6013

15 tracks - 30:05

The latest movie to feature preternaturally great-looking teenagers screwing each other over is *Jawbreakers*, which has been compared to *Heathers* in virtually every print review I've read of it... which makes me feel all the worse about having to compare Stephen Endelman's score to David Newman's score to *Heathers*. Basically the same sort of dreamy, Tangerine Dream-like ironic vibe is set up with glassy, percussive sounds, sped-up music box-like riffs and sampled plucked strings all over the place.

I guess the sound of detached teenaged evil hasn't changed much in the past decade. The added element to *Jawbreaker* is references to rap percussion effects and a lot of angelic, siren-like voices which I suppose represent the siren voices of female teen vamps leading the movie's forlorn good girl down the primrose path to wickedness. The score is actually cleverly textured and makes for an intriguing listen, but you have to put thoughts of *Heathers* out of your head. Either that, or combine the two albums on one awesome teenaged banality-of-evil tape.

—J. B.

Storm Riders ★★★★

CHAN KWONG WING

BMG Hong Kong 74321-59077-2

22 tracks - 50:33

This is the soundtrack to last summer's Hong Kong effects extravaganza *Storm Riders*, directed by one of Wong Kar Wai's former cinematographers Andrew Lau—an excellent fantasy score following in the hard-hitting footprints of *Conan the Barbarian*, but with an added '90s sensibility. By that I mean that a few tracks betrays the fact that two protagonists are played by two of Hong Kong's biggest pop idols, Ekin Cheng and Aron

Kwok (neither giving the performance of the great Sunny Chiba as the antagonist, but who could?), featuring a techno influence with an oriental flavor. But other than the way-too-sappy second track featuring Ekin Cheng accompanied by small children singing the love theme, the score paints a sweeping fantasy palette to accompany the videogame-like visuals. The music melds synthesized tracks, choral singing and string sections evoke a world where martial arts can give you the power to take over the world.

As an added bonus the CD includes enhanced material: specifically, music videos for the first two tracks of the CD (the theme song, performed by Dior Cheng Yee Kin, and the sappy love theme). The first video includes footage of Ekin as the modern-day creator of the *Storm Riders* comic book who is pulled into his fantasy world, intercut with footage from the film. Why can't American CDs include bonuses like that? Look for this CD at your local Chinatown.

—Jonah Lee Walker

The Scarlet Pimpernel ★★★½

MICHAL PAVLICEK

BBC Music WMSF6002-2

57 tracks - 69:43

Richard E. Grant plays the eponymous hero in this expensive BBC series of Baroness Orczy's tales of derring-do in Revolutionary France. This is energetic stuff: the main theme is infuriatingly catchy and crops up all over the place in a variety of instrumental guises, from the jaunty rendition in "The Scarlet Pimpernel—Theme" to the twisted and dark version in "Massacre." There's a figure, often voiced on harpsichord, reminiscent of Sir George Martin's *Live and Let Die*, as well as another harpsichord figure which is more like Scooby-Doo haunted house music—weird! It's not all fun and games, though—the tone becomes darker as the album progresses, but there is a generally heroic feel and a happy ending.

The album features music from each of the three 90-minute episodes, and cues are arranged chronologically into episodic

suites. Each cue is indexed separately but they often segue into the next, so that despite their short running times (few exceed a minute and a half) there is a feeling of continuity.

Pavlicek is a composer of many talents, both in the symphonic vein and in more popular music. It is the latter that he is better known for in his native Czech Republic. Here he has composed an enjoyable score, and even if the album is overlong, it shows an emerging talent. "Massacre" and "In the Name of Love" show an aptitude for dramatic scoring, and this along with the more jaunty material as well as sensitive moments ("Going Home") make this a balanced and enjoyable album.—Iain Herries

Next Stop Wonderland ★★★

CLAUDIO RAGAZZI, VARIOUS

Verve 314 557 550-2

16 tracks - 44:18

In the land of quickie film/music associations, nothing says "smooth" as immediately and effectively as Latin jazz. No doubt with this axiom in mind, the music of Claudio Ragazzi and a variety of others has been assembled into a sweltering collection of laid-back bosa novas designed to lull us into a sense of unerring suaveness.

Unfortunately, the same quickie association has made it a little bit hard to take this South-of-the-Border lounge music seriously—though I'm not sure we're always supposed to. Of course, "One Note Samba" and "The Girl from Ipanema" will always be classics, but some of the other work runs perilously (and enjoyably) close to self-parody. Ragazzi in particular seems to have a glint of sarcasm in his eye. His "The Therapist" begins with a breezy bosa groove which, with the addition of high pizzicato strings, adopts some absurdist jauntiness. And you've got to love the use of the waterphone and hammond organ in Walter Wanderley's "Baia." So, if you're caught up in the current lounge music trend and want to throw an exotic curve, you may very well get off on *Next Stop*. —D. A.

Sulla Strada ★★

JOHN HASSELL & I MAGAZZINI

Materiali Sonori MASO CD 90066

9 tracks - 65:32

I imagine some people are going to pick up *Sulla Strada*, which is labeled as a soundtrack, under the mistaken impression that it's the score to an Italian film. The approach of the Italian composers is often intriguing enough to give CDs—even from unknown films—a listen. Such



may be the case here for those intrigued by new age or "space" music, but all others might want to give this CD a wide berth.

First, *Sulla Strada* was a stage show, not a film, and apparently a strange one. The liner notes seem designed to stir the memories of those who saw it rather than inform the unenlightened. It was based on—or was more like a reaction to—Kerouac's "On the Road." Dialogue was minimal, most of the evening's effect coming from movement and decor, the latter including an odd and garish Meso-American temple. The music seems to have been inextricably intertwined with the visual aspects, and it's probably unfair to judge it on its own. However it has been released as a stand-alone experience, and that's how it will be judged by anyone who didn't catch the theatrical presentation.

The music is all on synthesizer with some interpolations of spoken word and (sampled?) tribal chant. The synthesizer work is far more percussion- than melody-oriented. Occasionally the electronics achieve the percolated bubbling counterpoint of the Barrons' *Forbidden Planet* score, but mostly things go on and on (and on) without any variation.

Some cuts are fascinating; others make Christopher Franke's *Babylon 5* work seem to positively teem with musical invention by comparison.

Hassell has dubbed his approach "Fourth World" music; in it tribal meets techno "in an attempt to create a musical scenery which is not entirely 'primitive,' not entirely 'future' but someplace impossible to locate either chronologically or geographically." Sonically the



techno wins out—the chant is so filtered and distorted it takes a decided back-seat to the synth; it seems more color than component. As per the composer's intentions, it also becomes generic; since there are no interpolations of "Kong! Kong!" only Skull Island can be ruled out as its origin.

There are some who may well find this "Fourth World" fascinating, but I don't want to go there again. —Harry Long

Lugosi: Hollywood's Dracula

★★★

ART GREENHAW & VARIOUS
McWhorter-Greenhaw MG1001
25 tracks - 71:55

The soundtrack to the documentary, *Lugosi: Hollywood's Dracula*—a biography of Hollywood's most ill-used character actor—is like that big bag o' Halloween candy: old favorites nestle cheek-by-jowl with brand new stuff; some you love, others you try to pawn off on your kid brother. With any luck, none of it's good for you. It's an eclectic mix of period new compositions and radio interviews and sketches.

Leading off the soundtrack material is White Zombie's opening credit rendition of "Listen to the Lambs," but my favorite is the deliciously loopy title music from "The Devil Bat." I would have paid for the CD for just this one cut of Poverty Row mood music, which tries so hard to be scary that it goes completely over the top and ends up being infectiously silly.

I wish the same treatment had been afforded some other selections. Heinz Roemheld's arrangement of "Swan Lake" for

Dracula—or any public domain performance—would have been preferable to the newly created versions used. On the other hand, the new rendition of "Lon Chaney Will Get You If You Don't Watch Out" is quite good; but re-recording the "Hollywood Revue of 1929" version would have been a nifty touch.

Album producer and composer Art Greenhaw mainly adapts existing music, giving "Brother Can You Spare a Dime" and other period cuts good performances. Less successful are the new interpretations of classical pieces, such as the aforementioned "Swan Lake," "Hungarian Rhapsody," and Chopin's "Nocturne"; the small group of musicians—and/or synthesizer—used generally doesn't bring them off. This is probably of less concern with in the film.

Greenhaw's original contributions are much better, if sparsely allocated. The brief, abstract "Child of the Night" is both the best and the most interesting. Another vignette, "A Hunchback Named Ygor" may be adapted from Frank Skinner's work for *Son of Frankenstein*; Greenhaw is credited with arranging the piece, but no composer is listed. In fact, given that this CD grew out of Rhodes's massive volume of Lugosi documentation, credits are a tad hit-and-miss. There is no info offered on the rare photos sprinkled throughout the package—I'd love to know more about the old photo on the back of the booklet showing an impossibly young-looking Bela.

And another minor niggle: how

come a project put together by self-confessed Lugosi fanatics misidentifies Ygor as a hunchback instead of a crook-neck?

—Harry Long

Order from Art Greenhaw, 105 Braod St, Mesquite TX 75149 for \$15 plus \$3 shipping.

Earth Story ★★

DEBORAH MOLLISON

Chandos CHAN 9688

6 tracks - 54:08

The BBC has recently taken to releasing music from almost all of its major new series. This has led to a variable level of quality amongst these releases (cf. *Invasion: Earth*, Vol. 3, No. 10, pg. 37), and Deborah Mollison's music for the BBC/The Learning Channel co-production of *Earth Story* is no exception. This was a fascinating series which made geology understandable to the general public, and *in situ* her music added greatly. The problem, as is often the case with documentary/educational subjects which do not use wall-to-wall music, is the shortness of the pieces—they are transitional or written to accompany an effect which is then talked over by the presenter.

This is not to say that the music is bad; there are some fabulous pieces here. The theme is a questing, upward-moving piece without bombast and there are later moments in "Earth" where a solo voice with chorus is used to beautiful effect. The short cues are joined together into larger suites—"Time," "Earth," "Elements," "Planets," "Canyons," "Quest"—which bear no relation to the use of these materials in the series. Instead, cues are linked thematically, which shows a deliberate effort to bring these elements into a coherent whole. Themes and variations abound in each suite but there is very little to get your teeth into; as soon as you have got to grips with the latest idea, it is over and you're onto the next bit. Add this to the fact that the orchestral performance is less than energetic and that in some places the ensemble is replaced by synths, and you have an unsatisfactory

54 minutes.

Earth Story is an excellent series, well scored, but as a sole listening experience it does not work. I'm sure that Mollison will provide more to listen to in the upcoming *Simon Magus* for the Samuel Goldwyn Company. As a record producer once said, "I like what you are trying to do."

—Iain Herries

Pageant ★★★½

VARIOUS

Citadel CTD 88132

21 tracks - 66:13

High school and college band students around America may not realize it, but one of their standard repertoire works began life as a film score.

Norman Dello Joio's "Scenes from *The Louvre*" is drawn from the composer's score for a 1962 NBC documentary, *The Louvre*. This well-known work for band is actually a suite of material from that score. The music is drawn from several well-known Renaissance and Baroque melodies, as well as original tunes written in that style. Still, Dello Joio's work is not a period pastiche. His instrumentations and harmonies evoke the sound of a decidedly more modern age. Conductor Jack Stamp represents himself nicely in the phrasing department, pulling back and pushing ahead just enough to give Dello Joio's clean orchestrations some real weight. However, the Keystone Wind Ensemble lacks the mid-range brass sound necessary to fully pull off this work. (That could be due to the microphone set up which, judging from the sound, covered only in the front of the ensemble.)

Also included are works of Persichetti, Robert Russell Bennett, Samuel Barber, and Stamp himself. John Barnes Chance's excellent "Incantation and Dance," in particular, may appeal to fans of film music.

—D.A. FSM

NEXT ISSUE:

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SOUNDS OF THE EMPIRE (*continued from page 25*)

21. THE "UNKNOWN" CHORDS

More pedal point writing which Williams may or may not have thought of as part of his *A New Hope* arsenal: a two-chord sequence used in a couple of important spots in the first score, such as the flight of the droids' escape pod to Tatooine. If they represent anything, the chords convey a sense of uncertainty—of an ill-defined future path. Interestingly, in the concert version of "The Throne Room," Williams again uses these tri-tone separated chords, leading one to assume that even if they didn't represent anything in particular, Williams probably did consider them a constructional part of the first score.

FYI: *Williams uses triads (in minor chords) separated by a tri-tone to evoke the unknown mysteries of the Ark of the Covenant in Raiders of the Lost Ark.*

22. ACTION OSTINATO

It's not a theme per se, but Williams gets a good bit of mileage (in the first and third films) out of this repeating rhythmic motif. Its chief use is as tonic pedal for chordal figures.

Williams occasionally uses tripletized versions of this pattern—see the first cue in *A New Hope*.

23. THE BROTHER AND SISTER MOTIF

In essence, this theme is only four notes long, though Williams often loops them into a floating ostinato. The tune, which is associated with the revelation that Luke and Leia are siblings, is pulled from a minor version of the second phrase of Yoda's Theme [10].

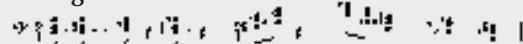
24. THE VICTORY MOTIF

Versions of this short, brassy motif in the lydian mode play at two key spots in the third score: first, after the defeat of Jabba, and second, after the destruction of the new Death Star.

25. THE VICTORY CELEBRATION THEME

As John Williams again gears up for a new *Star Wars* trilogy, many wonder whether or not this theme, specially composed in late 1996 for

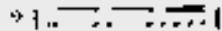
20. "TIE Fighter Attack" Theme



21. The "Unknown" Chords



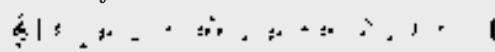
22 Action Ostinato



23 The Brother and Sister Motif



24 The Victory Motif



25 The Victory Celebration Theme



the *Return of the Jedi* Special Edition finale, will have some significance in the new films. As it stands now, it's somewhat of an anachronism in the *Star Wars* scores. It's a sort of a world-music jamboree setting, but the theme is based on the same reaching minor triads of much of the existing scores. Only time will tell if Williams is hinting at things to come.

NEXT TIME: The Themes of THE PHANTOM MENACE.

Footnotes:

¹ Interview with John Williams, *Film Score Monthly, Volume 2, Number 1*.

² *Star Wars Original Soundtrack LP liner notes*.

³ *Star Wars Original Soundtrack LP liner notes*.

F S M R E A D E R A D S

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WANTED

Rex McGee (rsmcgee@hpnc.com) wants RCA Japanese Import CD of Henry Mancini's score, *The Great Race*.

FOR SALE OR TRADE

Robin Esterhammer (800 N Rose St, Burbank CA 91505; ph: 818-842-1852; <http://www.concentric.net/~fortytwo>) has CDs for auction: *Apollo 13* (James Horner, score-only promo, \$50), *Good Will Hunting* (Danny Elfman, score-only promo, \$50), *Honor and Glory* (Basil Poledouris, \$60), *The Thief of Bagdad/Jungle Book* (Miklos Rózsa, \$55), *Angel* (Craig Safan, \$25) and many more; see web site. Auction ends June 30, 1999.

Rick Jenks (3407 Lakewood Blvd, Jeffersonville IN 47130; fax: 812-280-0181; rjjenks@ius.indiana.edu) seeks the best offer on these two CDs: *Logan's Run* (Goldsmith) and *For Whom the Bell Tolls* (Young). Both are still sealed in original long boxes.

Peter Kennedy (4825 Bayberry Drive, Cumming GA 30040-9414; ph: 770-889-4885) has the following CDs for bid, all in mint condition: *Willow* (Horner), *Twilight's Last Gleaming* (Goldsmith), *Requiem for Django/Gringo* (Lavagnino), *The Accidental Tourist* (Williams) and *Stanley & Iris* (Williams).

Barry Saines (1890 E 14th St, Brooklyn NY 11229) has for sale *The 7th Voyage of Sinbad* (Herrmann, Varese VCD 47256, stereo, \$50). Wanted: *The Silents* (Virgin, Carl Davis), *Intolerance* (Prometheus, Carl Davis).

Matt Skavronski (7722 Donnybrook Ct 207, Annandale VA 22023) has the following CDs available: *The Miracle Worker* (Rosenthal, 2CD set), *It's a Mad Mad Mad Mad World* (Gold), *South Seas Adventure* (North), and *Forever Amber* (Raksin). Each title comes with composer autograph and index card. Also available without autographs: *Space Ghost Coast to Coast* (promo), *Chris Young Vol. 1* (promo), *Those Secrets* (T. Newman), *American Revolution* (Stone) and *Civil War Journal* (Stone). Send offers.

Masanori Suzuki (Corpo-Sawa 301, Nishihok Ima 3-8-3, Adach-ku, Tokyo, Japan; fax: 3-3884-2132) has Japanese 45s with sleeves for trade: *Ash Wednesday/Hit Jarre/Schifrin*, *Flight from Ashiya* (Frank Cordell), *Cast a Giant Shadow*/Elmer Bernstein & His Chorus & Orch. (different tracks with LP), *Charles Chaplin Conducts His Music from the Film A King in New York* (2 themes), *Story of a Woman* (John Williams, A&M, Bergman).

Brad Taylor (360 N Bedford Drive, Suite 215, Beverly Hills CA 90210; ph: 310-247-9955; JBT9955@aol.com) has the following composer promos for auction: (1)

Sealed copy of *Mulan* (expanded Academy promo); (2) *Turbulence* (Shirley Walker promo); (3) *Film Music* by Marco Beltrami (Kraft-Benjamin-Engel Promo); (4) *Michael Tavera Composer* (Kraft-Benjamin promo). Auction ends at 5PM PDT on Sunday, July 11, 1999.

Chris Williams (18 Plummery Lane, Haynes, Bedford MK45 3PL, England; ph/fax: 01234-381-248) has for sale many top rare CDs and LPs including *Raggedy Man*, *Body Heat*, *Boys from Brazil*, *Lonely Passion* of Judith Hearn and *Accidental Tourist* CDs. Also many more desired titles; send or fax for lists.

Roberto Zamori (P.O. Box 13, 59014 Iolo, Prato, Italy; ph/fax: +39-0574-625109; rzamori@ala.it) has for sale *Vaticano Secondo* (Lavagnino, Cinevox super rare 2LP set + book)—only few copies in world; auction, *John II Bastardo* (Fidenco, CAM original LP), *Tre Colpi di Winchester per Ringo* (Sciascia, Vedette original LP), *Yeti II Gigante Del 20° Secolo* (Romitelli, Aris original LP).

WANTED & FOR SALE/TRADE

Robert L. Fleming (16220 N 7th St #2208, Phoenix AZ 85022-6633; ph/fax: 602-789-1154) has for trade: *Octopussy* (original A&M disc) and Bernard Herrmann postcard sets. Looking for CDs of Herrmann's *The Egyptian* and *The 7th Voyage of Sinbad* (Varese Sarabande VCD 47256), plus *Moross's The Cardinal* (Preamble).

Wolfgang Jahn (Auhofstr. 223/1, A-1130 Wien, Austria; ph: 01143-1-879-4858 or 876-7893) has an ex+mt- copy of the ultra-rare, non-commercial-only 1958 EP (SP 944) of William Alwyn's *A Night to*

Remember for sale or trade. Minimum offer: \$200. Wanted: *Bloodline/Red Sonja* (Varese CD), *Obsession*Under the Volcano (SRS) as well as many CAM (especially Cms 30.000 series) LP releases.

SEND YOUR ADS TODAY!

Reader ads are FREE for up to five items. After that, it's \$1 per item. It's that simple. Send to Film Score Monthly, 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036; fax: 323-937-9277; Lukas@filmscoremonthly.com.

Upcoming Deadlines

July '99, Vol. 4, No. 6: May 28
August '99, Vol. 4, No. 7: June 25
September '99, Vol. 4, No. 8: July 30

Space Ads for Individual Collector/Dealers Only \$60
For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list.

Notes for All Ads For auction closing dates, we recommend selecting something 8-10 weeks before the above deadlines (this will allow readers 4-5 weeks to respond). No bootlegs or CD-Rs. No made-up "Soundtrack Central" store names without an accompanying real name.

Spring Backwards

A FEW NOTABLE EVENTS
FROM SEASONS PAST

SPEAKING OUT

The Santa Barbara International Film Festival presented a panel entitled "It Ends with the Music," featuring **Stewart Copeland**, **Derek Power**, **Maureen Crowe**, **Glen Ballard**, **James Newton Howard** and **Bonnie Greenberg**.



CONGRATULATIONS!

The Zomba Group of Companies and Segue Music celebrated 10th and 25th anniversaries, respectively. Pictured at left are Segue founder **Dan Carlin Sr.** and **Dan Carlin Jr.**, CEO and Chairman.

Below are **Michael Sandoval**, Exec. V.P. Music Division, MGM; **Randy Gerston**, Seehear Music; **Cheryl Hodgson**, attorney; **Stephanie Rutkin**, Jive Sales; **Neil Portnow**, Senior V.P. West Coast Operations, Zomba; **Richard Blackstone**, Senior V.P. Music Publishing; **Gary Gilbert**, Baker and Hostetler, attorney; and **Brian Lambert**, BMG Music Publishing, Senior Director, Film and TV Music.



MUSEUM SALUTE

Jerry Goldsmith was honored by the Museum of Television and Radio with a career Retrospective on February 22. Pictured below are the honoree; **Doreen Ringer-Ross**, Ass't. V.P., Film/TV Relations, BMI; and **Steve Bell**, V.P. and Director of the Museum of Television and Radio.

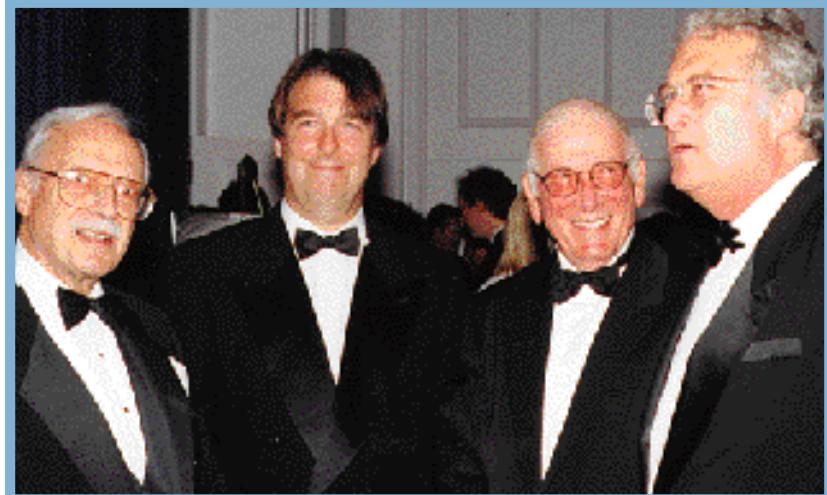


HE'S TURNING JAPANESE

Goldsmith anticipated his 70th birthday with a concert in Yokahama last December 10. He tried on some new duds at a special luncheon in his honor.

The Dynasty Continues

A SALUTE TO THE
NEWMAN MUSICAL LEGACY



GOLDEN SCORE AWARDS

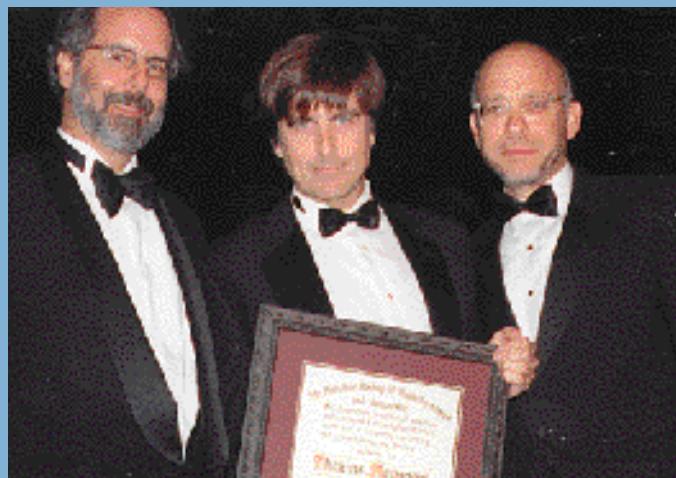
The American Society of Music Arrangers and Composers celebrated its 60th Anniversary and presented awards to David, Randy and Thomas Newman.

At left, ASMAC V.P. **Ray Charles** joins honoree **David Newman**, guest conductor **Jerry Goldsmith**, and honoree **Randy Newman**.

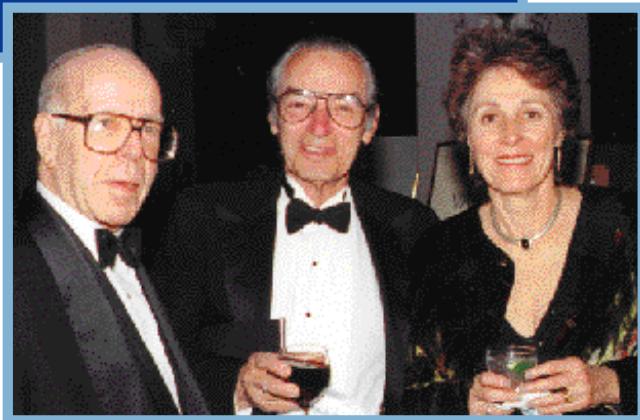
Below, producers **Jon Avnet** and **Paul Brickman** flank honoree **Thomas Newman** with his award.



Composer John Cacavas.

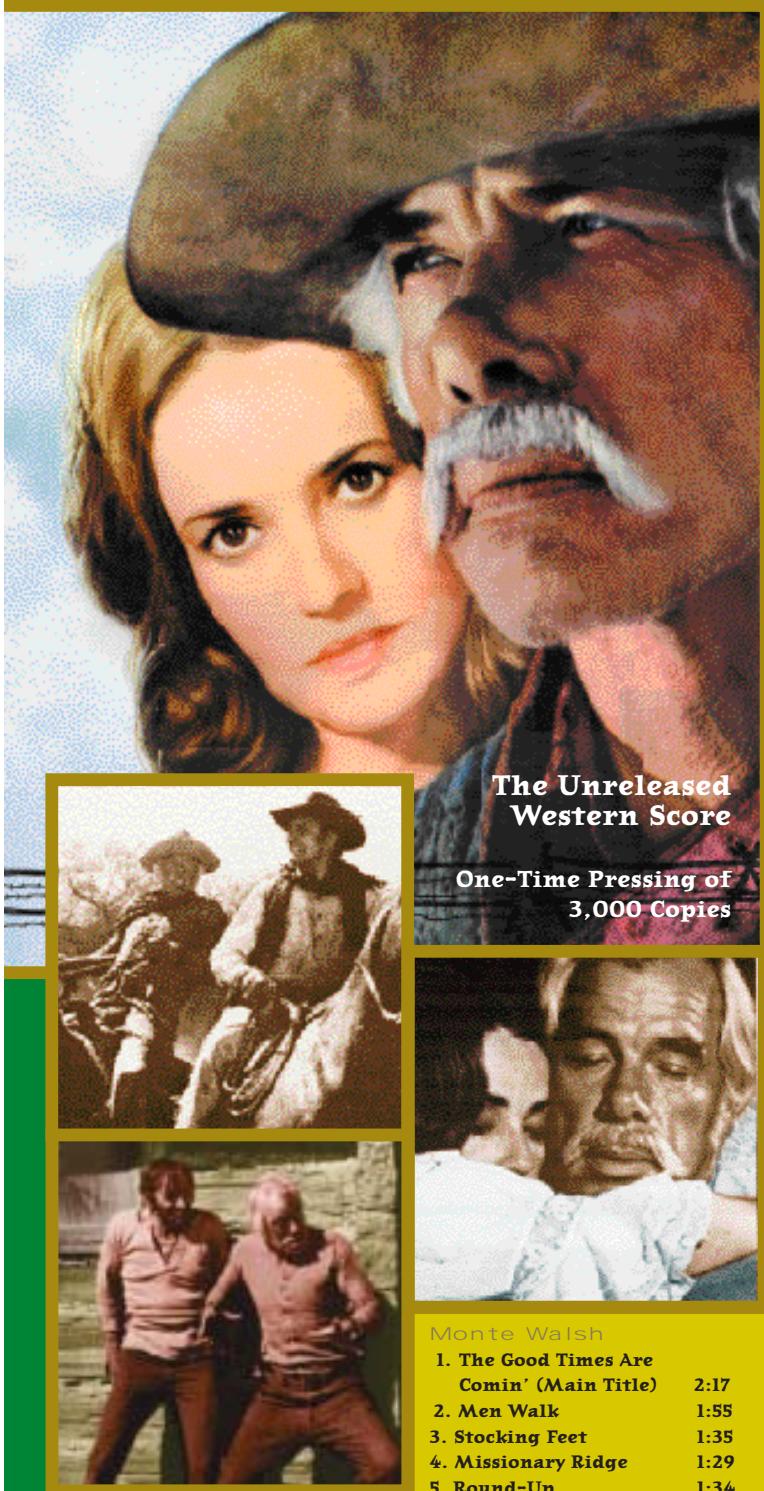


Conductor Bundit Ungrangsee of the Young Musician's Foundation Debut Orchestra played a tribute to the elder Newman clan; actress/emcee **Joan Van Ark** and honorary chairman **John Williams** look on.



Donald Kahn joined guest conductor Leonard Rosenman and Mrs. Rosenman.

"Monte Walsh" by John Barry



The Unreleased Western Score

One-Time Pressing of
3,000 Copies

Next Month: The second CD in our Golden Age Classics series is a long-treasured Alfred Newman score.

Two decades before *Dances with Wolves*, John Barry scored *Monte Walsh* (1970), a character study of aging cowboys (Lee Marvin and Jack Palance) who face the end of their way of life in the 1880s. Directed by William A. Fraker, for whom Barry later scored *The Legend of the Lone Ranger*, the film features authentic locations and production design to go with the sterling cast, including Jeanne Moreau in her American debut.

John Barry's score is the bittersweet heart of the film and centers around his title song, "The Good Times Are Comin'," with lyrics by Hal David. "The Good Times" is performed by the late Mama Cass in the opening and closing credits, and also once in the body of the film; the instrumental form becomes love music for Marvin and Moreau's characters.

Barry took a European approach (despite the American subject matter) by writing several distinct themes, rather than a great deal of connective tissue. Three themes pertain to the movie's cowboy protagonists: a bold, brassy and purposeful theme which shines in a mustang round-up sequence; a goofy theme with harmonica and guitar for lighter moments of tomfoolery; and a haunting, bittersweet theme (often for solo oboe or harmonica) which reflects upon the cowboy's uncertain future. There are two major setpieces: a beautiful, *Midnight Cowboy*-meets-American folk theme for a poignant exchange between Monte and Chet ("Old Friends") and a 007-styled climax, complete with minor brass chords and clanging marimbas ("Sit Him High").

The first half of this hour-long disc features the best selections of the *Monte Walsh* score as might have been assembled for an LP, had one been released. The back half features source cues (including 15 minutes of Barry honkytonk), two additional renditions of "The Good Times Are Comin'" (an extended version and the 45rpm single recording), and a suite of score outtakes. The disc has been mastered from mono reel-to-reel elements in clean and vibrant sound; track 24 is in stereo. The 16-page booklet features liner notes by Pete Walker & Geoff Leonard and track notes by Lukas Kendall.

\$19.95 plus shipping

Monte Walsh

1. The Good Times Are Comin' (Main Title)	2:17
2. Men Walk	1:55
3. Stocking Feet	1:35
4. Missionary Ridge	1:29
5. Round-Up	1:34
6. Outhouse Sprint	0:54
7. Candle and Bed	2:46
8. Old Friends	2:57
9. The Good Times Are Comin' (Monte Alone)	3:03

10. Across the Prairie

1:54

23. Score Outtakes Suite

7:01

11. That Old Box

2:57

24. The Good Times Are Comin'

(Single Version)

2:54

total time: 61:51

12. Sit Him High

4:44

Album Produced by
Lukas Kendall

13. Epilogue

1:08

14. The Good Times Are Comin' (End Title)

1:21

Bonus Material

15-20. The John Barry Saloon

14:48

21. Wedding Source

2:36

22. The Good Times Are Comin'

3:19

(Extended Version)

Please Note:

The Monte Walsh CD may not be ready to ship until late June or early July. Please place your order immediately, and then be really patient.

Composers for Upcoming Releases: Jerry Goldsmith, Elmer Bernstein.